CARTOONIST PROfiles

I CONSIDER OUR SELECTION FOR THE COVER OF CARTOONIST PROFILES A GREAT HONOR, DON'T YOU?
YES INDEED... IT'S A VERY SOBERING THOUGHT!
FOR MOST OF US.....
FREE INSULTS
GREIBER
* BURP *
ZAP
RUSSELL MYERS

In this issue our readers will find our conversation with RUSSELL MYERS, the Kansas City cartoonist who writes and draws the saga of the witch BROOM HILDA, in that very popular strip for the Chicago Tribune-N.Y. News Syndicate. This cover drawing, showing the principal characters in action, was drawn especially by Russell Myers for CARTOONIST PROfiles.

Issue No. 14 - June 1972 **$2.50**

Two More Masterpieces...

for the PROfile Gallery.

The lady of distinction is "Polly," by Mal Hancock. The more informal hanging is from Ted Sherman's *magnus opus,* "Outer Site." (Don't touch, the paint is still wet.)

C·T·N·Y·N·S

CHICAGO TRIBUNE-NEW YORK NEWS SYNDICATE, INC.

220 EAST 42ND ST., NEW YORK, N.Y. 10017 • 212 MU 2-1234

Sound Off!

I thought you gave my friend and successor, Warren King, a splendid coverage. Warren and I worked together for quite a number of years. I consider him one of the best in the field and a treasured friend. You have given the cartoonist a fine showing in the years you have had at your disposal and I look forward eagerly to your coming issues. We are grateful for your giving to the cartoon a stature that it has not previously enjoyed. We are a 'Rare Bird'.

C. D. Batchelor
Deep River, Connecticut

●

Ah, the same old young Toth, tempestuous, truth-tackling, still regarding every panel as a potential proscenium!

Back in the forties, Alex was illustrating a Sierra Smith *story, written by the equally dedicated Joe Millard.* Sierra *was tracking down an outdoor arsonist who was starting forest fires. The script called for a close-up of an Osborne Range Finder in a firefighter's lookout tower. Alex could have faked it by depicting a sun-dial device, marked off in various quadrants, surmounted by a sighting instrument.*

Instead, Alex phoned the Ranger Station in Coeur d'Alene, Idaho, and the Supervisor there gave him a detailed mechanical breakdown of the apparatus which Toth unerringly "re-assembled" in the continuity.

The point is, Alex came out of it with authenticity and an immense phone bill for the protracted call. He stated: "How many times in your life do you get to draw an Osborne Range Finder . . .?"

There are a lot of squatters on comic strip acreage who'll eventually be swallowed by the earth.

Alex Toth will never *become a lost continent.*
Jerry De Fuccio
MAD — New York, N.Y.

CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 14
June 1972

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Sound Off!

My dear friend, David Pascal, who for many years has been on the committee that organizes the International Exhibition of Comics which I manage, told me recently of your activity in the field of Comics. It is my intention to let our readers (editors, men of cinema, magazine distribution agencies, cartoonists, university students, etc.) know about all the news in the field of cartooning. I would be very pleased if you could collaborate with me, exchanging articles, various news, etc.
Rinaldo Traini
Rome, Italy

I would like to comment on your fantastic magazine. I love it. But it has one flaw. It isn't printed often enough. With all of us readers writing in with long lists of 'how about more of . . .', it would be more satisfying to us gluttons to issue more often a year. Is there any hope of such a thing coming true?
Wm. Louis Hanson
Menominee, Michigan

I have just purchased a Swinnerton. I am eager to know more about the artist. Mrs. Swinnerton told me there is an article about him in Issue #12 of CARTOONIST PROfiles, and I would very much like to have a copy.
Mrs. Lou W. Smith
Santa Monica, California

●

WANTED: Originals by Thomas Nast, A. B. Frost, Winsor McCay, Chester Gould, Walt Kelly, Outcault & Alex Raymond. Will purchase or trade others. A. PASKOW, 1662 Cropsey Avenue, Brooklyn, N.Y. 11214.

NEW YORKER CARTOONIST

HENRY MARTIN is one of the well-known cartoonists under contract to The New Yorker magazine. In addition to the humorous drawings he does for that publication, as well as for the Saturday Review, Better Homes & Gardens, and others, Henry is a prolific producer of the very decorative spot drawings such as you see sprinkled through this story. And, in addition, he finds time to edit the monthly Newsletter of The Magazine Cartoonists Guild.

Q: I know that, ordinarily, you don't do as most magazine cartoonists do — that is, submit roughs and then re-do the OK'd ones as 'finishes'. Would you say something about your method?

A: When I began to do magazine cartoons, I didn't feel competent in the drawing department, and I thought that if I drew the cartoons up as best I could — every single one — that over the years I'd get to be a better artist. I didn't worry about style (in fact I didn't know what this meant and I didn't have it), and I felt if I just kept on drawing, something would evolve. Because of this feeling, I do all of my ideas carefully as 'finishes', to begin with. As you know, I'm under contract to the New Yorker, which means that I give them first-look at the work I do. So I try to bring in about 20 finished cartoons, plus 10 of the finished spots such as you're using along with this conversation, to show Jim Geraghty, the Art Editor of The New Yorker, each week. Naturally, there may be changes once in a while, in which case I would redraw an idea. Speaking about style, it has always seemed to me that so many art school students worry too much about style. They are often more interested in tools than in what they are going to say— and of course that's wrong. Incidentally, Mr. Geraghty seems to be in favor of this somewhat different method of mine — probably he thinks I'd tighten up if I re-did my cartoons. This may seem like wasted effort, but generally, if you decide your time has been wasted, it's probably the case that the idea wasn't good enough in the first place. But one's efforts aren't wasted, in the sense that he's drawn one more pic-

HENRY MARTIN

Photo by Jim Ruth

ture and should be the better for it.

Q: Do you show cartoons personally at a lot of magazines or operate by mail?

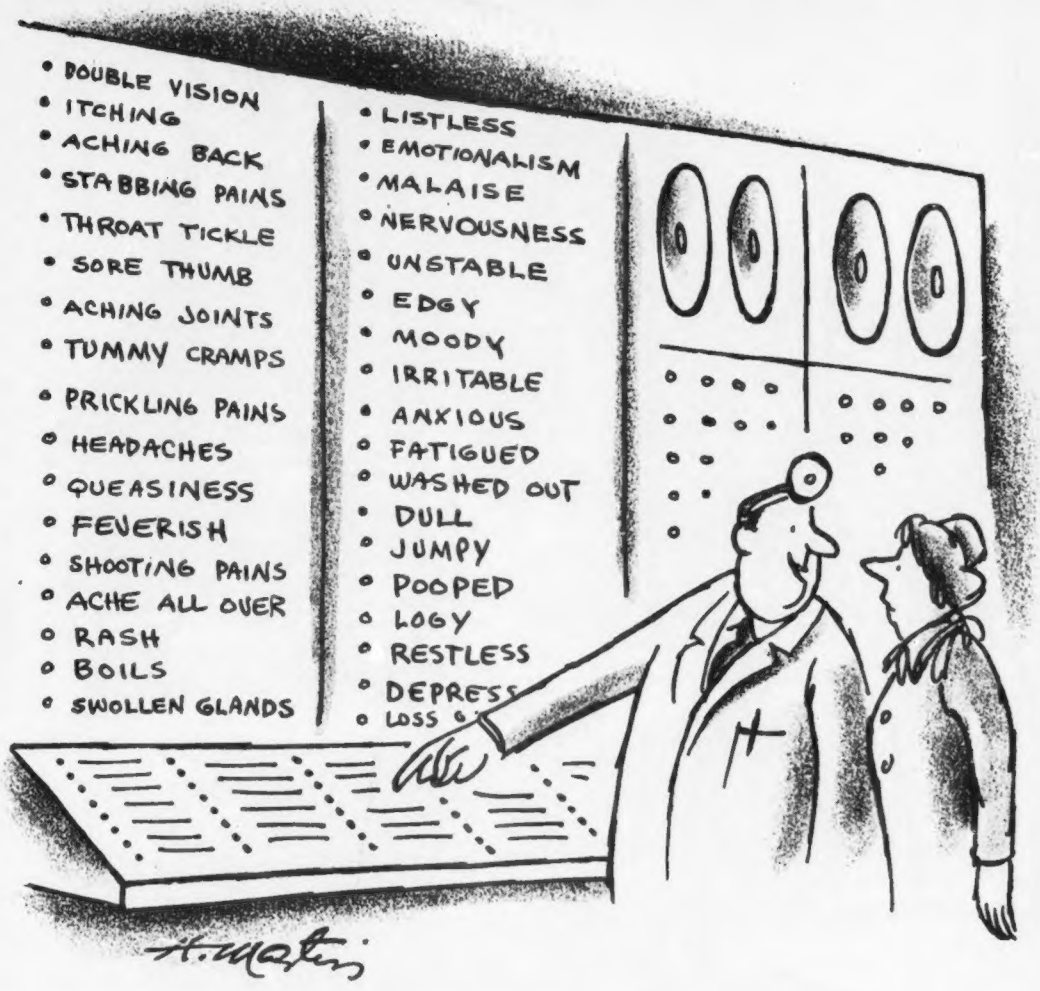
A: Nowadays I go in on Wednesdays — first to The New Yorker. The cartoonists take turns going in to see Jim Geraghty, to talk over their efforts, and then, following that, most of us go to lunch together. Until fairly recently, I hadn't been coming in for look-days on Wednesday, but had been doing almost all of my selling by mail. However, as you know, there's been a change at The Saturday Review, and they now look on Wednesdays, whereas they didn't previously. Bill Honan, the new general managing editor, was at The New Yorker for a while, then went to The N.Y. Times as Travel Editor. He's a great fan of cartoons and cartoonists and he instituted the idea of having one cartoon each week in the travel section of The Times. Since then, by the way, my cartoons have frequently appeared in that section. Honan voluntarily upped the rate when he came to the Saturday Review, and I understand that they are going to feature cartoons.

They will be more prominently displayed than they were under the former editor, and they tell us that there will be more of them. Ardeane Tratzki, by the way, is the gal who sees the cartoonists on Wednesdays. I also go into The Ladies Home Journal to show cartoons, I might add.

However, I even mail to magazines which are located in New York City—Family Circle for one. Then of course the editorial offices of Better Homes & Gardens are in Des Moines, Iowa, and there are others, of course, that I can't see personally. In fact I think a lot of the magazines prefer to get cartoons by mail —they're not equipped to have a 'look' day.

Q: There has been a tendency, among buyers of cartoons, to get away from the pure-fun ideas, and to buy just those with social-comment slants. What do you think about this?

A: Well, the thought occurred to me the other day, when I was looking at some cartoons by George Booth, the new President of the Magazine Cartoonists Guild, that Booth has brought this fun element back into cartooning, and I'm delighted to see it. His cartoons are very funny but, at the same time,



Drawing by Henry Martin
© 1972 The New Yorker Magazine, Inc.

"Just press the buttons here corresponding to your ailment, and the printout will give us the diagnosis, suggested medications, tips for a speedy recovery, and my bill."

The Henry Martin spot drawings reproduced on these pages originally appeared in the SATURDAY REVIEW.

Drawing by Henry Martin
© 1971 The New Yorker Magazine, Inc.

"It's Himself, on Extension Three."

Drawing by Henry Martin
© 1969 The New Yorker Magazine, Inc.

they make a contemporary point. My own ideas are usually current material. Possibly the change in idea emphasis may be due to the fact that in the old days, the majority of people didn't have college educations and that now everyone does. I'm just guessing, but maybe the whole level of what you want in humor has turned out to be a little higher. After World War II, all the magazines got more serious—The New Yorker certainly did, so did the Saturday Review, etc. I really believe, however, that there will be more of a wedding of the purely humorous, and the brainy, in the cartoons of the future.

Q: Are you a day, or a night, worker?

A: I'm very routine—get to the office at about 8 in the morning, and, for the next 2 or 3 hours, try to get gags. I could work at home when my wife, Edith, and I were first married. But we had a two-room apartment, and when our first child came along, I was kicked out and I've never gone back to working at home. Now we have two daughters —Ann who is 16, and Jane who is 14. I try to get five ideas a day, and I sit there till I get them. After that, the mail comes in, and the redirecting of cartoons from one magazine to the next, etc., takes me up to lunch time. In the afternoon, I draw up my ideas, and do some of the small spots which I love to do, and about which I'll have more to say a little later.

While I'm drawing, by the way, I often listen to the daytime talk shows on WOR Radio. Usually, I work from about 8 to 6, and I put in some time Saturday mornings too. If I have to do any cartoon-related work

in the evening, it's apt to be the editing of The Magazine Cartoonists Guild NEWSLETTER, which I'm currently doing.

Q: Did you start cartooning early?

A: Not really. I guess I knew I was going to wind up in the art field eventually, because I'd been drawing since I was a kid. But I didn't know what branch it would be. My parents wisely said, "As long as you're not sure what you want to do, why don't you get a good college background?" Well, I did, at Princeton, where I majored in the history

of art. Incidentally, I had always hated regular history in school, and was pleased to find that when you get your knowledge of it through a study of art, it comes much more easily. Our courses started with art in Egypt and Greece and you have to learn a little about the politics and religion of those countries along with the art. Religion in Egypt was all-important in their art, so you *had* to learn something about *it*. The leading figures in history always came across to me as more human, when studied in terms of art, than

they would have strictly in terms of politics. Also the history was always visual. In regular schoolbook history courses, you seldom see pictures of a country's prominent people, but in 'history of art' studies you see what they look like. As far as our profession is concerned, the first cartoon I had done for publication was one for the university comic magazine, The Princeton Tiger. I was just a

Drawing by Henry Martin
© 1972 The New Yorker Magazine, Inc.

"I'll bet if George M. Cohan were alive today he wouldn't be telling all the gang at Forty-second Street he'd soon be there."

Drawing by Henry Martin
© 1969 The New Yorker Magazine, Inc.

"Pardon me, sir, but what's a dirty old man like you doing in a G-rated movie?"

staff member, doing spot drawings, etc., and William F. (Bill) Brown (the well-known cartoonist and writer of Broadway shows) was Editor. After Princeton, I spent two years at the American Academy of Art in Chicago. They didn't teach any cartooning but they had good instruction in everything else—life drawing, lettering, composition, etc.

By this time, I guess I leaned toward the magazine field, and they told me that the best way to get started was to do some spot drawings. Then, if I could get my foot in the door, the magazines would look at other things. By the time I finished at the American Academy, I had sold spots to The New Yorker and to the Saturday Review, but it was a number of years before I began to earn my living from cartoons. I came back to Princeton, New Jersey, where I live now, and for 10 years I did everything I could think of *but* cartoons—magazine covers, illustrations, etc. Then, in 1960, I landed in the hospital for 6 weeks. I couldn't read because the medicine I took gave me double vision, so I had lots of time to think. During this period, I came to the conclusion that, since I *liked* cartooning, I was going to concentrate on that. Four years later I sold a major magazine, and I guess 1964 is prob-

ably the date when I took off.

Q: You've had a lot of success with spot drawings such as we're including with this conversation. Tell us how you go about doing them, will you?

A: Well, at art school they teach you to take a piece of scratchboard, then to dip some cotton into India Ink, and cover the entire surface with solid black, and then scratch out white lines from there. I'm naturally lazy so I wondered why it was necessary to cover the whole surface when I was going to scratch most of it back to white anyway. So I modified the art school method. I learned to trace a drawing onto the scratchboard and I would only paint the areas black that were pretty much going to remain black. And I put these black areas in with a brush, rather than with cotton. To begin with, I used a scratchboard which came from Austria but that's no longer available. Fortunately, Doug Anderson, the artist who does lots of spots, had bought an enormous scratchboard supply in England, and he sold me a lot of this 'British Scraper Board' which I use nowadays. I believe it's made by S & D in England. I use both Gillott's 290 pen and 0, 00, and 000 sizes of sable hair watercolor brushes on the scratchboard. I scratch out my white lines on the black areas with a tool which I get from Arthur Brown Artists Supplies in New York. It has a wooden handle with a metal point at the end—and it comes in several different sizes. It's called a Lithographic Point, and the various sizes are numbered 014454, 014463, 014472, and 014481.

I've always liked design and that's what spots are of course. I enjoy designing these things and I find that it's a nice change of pace. The scratchboard technique is very dramatic (in black and white), I've always liked theater, and I guess these interests have all worked in together. Scratchboard, by the way, is cardboard with, I believe, a clay surface. It's very fragile, so that if you bend it, it will crack. That's why I fasten another piece of cardboard backing on each spot, with masking tape, so that it can be mailed without damage.

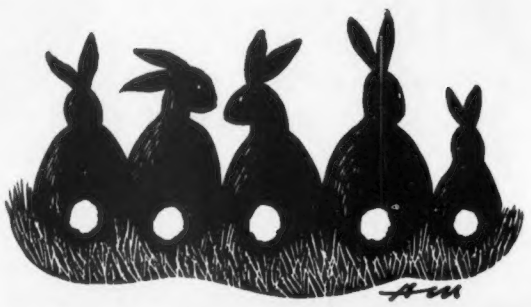
Q: How do you get started thinking of spot subjects?

A: Well, some you do because of a particular season. I might sit down with a bunch of Christmas magazines, or with anything else pertinent to the season, and try to come up with specific ideas. In the case of The New Yorker, I try to blend two things together. I might decide on doing some spots for their Book Section, and then I would try to come up with a spot which would be appropriate for the Book Section at Christmas.

Q: You mentioned earlier that the cartoons you submit as 'roughs' are, in your case, the actual finished drawings which are bought and published by various editors. Do you do these on regular typewriter

Photo by Jim Ruth

HENRY MARTIN



Drawing by Henry Martin
© 1969 The New Yorker Magazine, Inc.

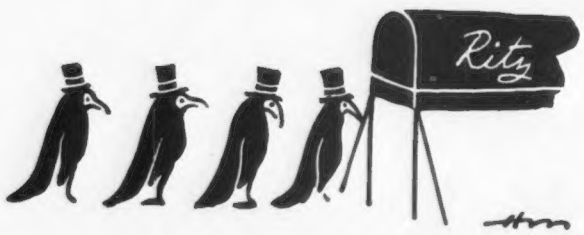
"I've consolidated all our debts into one low, easy-payment loan, and now I'm saying goodbye to all our worries."

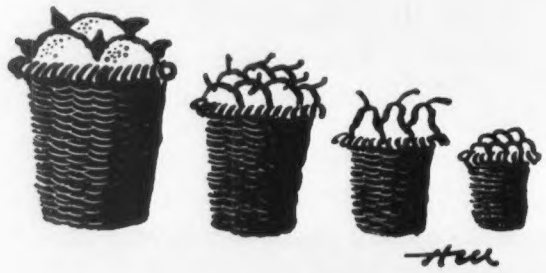
paper?

A: Yes—I do them on Eaton's Berkshire typewriter paper C 20-1 heavyweight 20 lb. kokle finish 8½ x 11. When I was beginning in the magazine field, I learned that editors liked cartoons the standard 8½ x 11 size so they could flip through a batch easily when they were looking at cartoons. Then, of course, it's less costly to mail typewriter paper than it is illustration board. Of course it's bad when people want originals—engravers stamps, etc., on the backs of them show through. I do my cartoons with a Gillott #404 pen and a Blaisdell China-Marker, black, #173T. I found to begin with that I couldn't put a wash on this typing paper because it would curl up. Naturally, I wanted to include shading so I started to use this grease pencil I mentioned, and I've had good luck with it. It seems to show up well in newspapers and engravers like it.

Q: Do you mind repeating that compliment you paid CARTOONIST PROfiles when we were talking earlier?

A: Not at all—I was saying that I'm woefully ignorant about many of the different fields of cartooning, and I find it very interesting to read about, not only childhood cartoon heroes, but about a lot of other branches of the profession that I didn't know existed. It's a good thing that you don't limit the magazine to one branch of cartooning—it's a real education for everyone to learn about what the other fellow is doing. ●





Conversation with NEAL ADAMS — Part Three

In the concluding installment of the NEAL ADAMS conversations, he talks about some of the difficulties in distributing comic books, how the newspaper syndicates have been missing good bets for new strips, what kinds they should attempt, he gives his opinion of the underground comics, tells something about the newly-formed Academy of Comic Book Arts, etc.

Q: Do you spend most of your time penciling pages these days?

A: Yes—I can do much more work than if I did both penciling *and* inking. Dick Giordano has been inking my stuff at National and Tom Palmer has been inking the things I've done for Marvel. Tom inks much more tightly than Dick does, but his style is still sympathetic to my penciling. As for writing, I haven't done any for the last year or so—except for doing some plot outlines. One of these outlines may consist of maybe a page and a half typewritten, or sometimes we just talk it out. At National we get finished scripts to work from—at Marvel the situation is different. At Marvel, the writer first discusses the plot with the artist. The artist then draws the strip with no script at all —with just a knowledge of what the plot is. So the artist is part writer—he's breaking the story down as he sees it. His only limitation is that he must know how many pages the story is going to be—and then he fills that many pages. When the drawings are all done, then the dialogue for the balloons is written.

Q: You have some thoughts about the difficulties in distributing comic books. Would you tell us about those?

A: Well, in the first place, as I mentioned earlier, companies publishing comic books never took the time to publicize them and to say that they were a good product. As a result, a newsstand in mid-Manhattan is going to be wasting its time selling comic books. An adult, who may want to buy one, won't buy it because there's a stigma attached to it —just the way there used to be a stigma attached to buying a 'Playboy' magazine. If comic books had been presented as a valid form, there wouldn't have been this situation. Fathers don't buy comic books but they read the ones the kids bring home. For myself, when I know there's a good comic book on the stand, I want to tap people on the shoulder and say, "Hey—you know you're missing something—there's something going on that nobody knows about."

The other problem in distribution is that, up to this point, the prices on comic books have been very bad as far as competing in a commercial market is concerned. It takes up as much space to fill up a comic book rack as it does to fill one up with magazines. But the magazines sell for from 50 cents to a dollar. So the guy in the neighborhood candy store, where comic books are sold, makes maybe 4 cents on a 15-cent comic book sale—if he's lucky enough to have a distributor who'll give him an even break. If the store owner, on the other hand, sells a 'Playboy', he may make around 25 cents. In the 1940's, when everything was selling for 10 cents, comic books got an even break in the market. Comic books are now going up to 25 cents, of course (with more pages being added) but the proprietor of the candy store is only going to make 5 cents now where he made 4 cents with the old price. So he isn't going to be any more interested in putting the comic book on the rack than he was a year ago. If he could make a nice clean profit of, say, 10 cents a copy (with the book being sold for 30 cents), he'd be more likely to display it—because he knows the comic books are easy to sell.

Q: Let's talk about syndicated newspaper strips for a minute. You've said that the syndicates, for maybe 10 years now, have been missing good bets for new strips, haven't

you?

A: Yes—they've been producing strips in which the subject matter can easily be found on TV—soap operas and gags—so nobody's interested. You get enough of these two subjects on TV, so you can take them or leave them in the newspapers. Now there are two areas that really haven't been gone into, which should be offered in newspaper strips. One of them is 'Fantasy'. If a reader is interested in seeing some kind of a strip, and he wants to interrupt the steady stream of bad news in his paper for a few moments, and he wants to get involved in something a little bit different, why not have a science-fiction, a science-fantasy or a sword-and-sorcery strip. There's a lot of this going around in the literature today and it's good escape stuff. You can't do this properly on TV—it's an aspect you can offer readers. You should offer your newspaper audience something they don't get somewhere else, so they'll pick up a newspaper rather than turn on TV. The second type of strip which I think syndicates should offer (in the realistic field) is one which presents stories that have to do with the news today. Newspaper comic strip artists and writers should be *newspaper* men. And these stories having to do with today's news will attract kids—and if you're going to get new readers, they're going to be kids. A young fellow who picks up the newspaper to read a strip of this type will be influenced, a few minutes later, to read the rest of the news in the paper. If he reads a story about our space program, or about the war in Vietnam, or about problems in the ghettos, and the strip really contains information, material that will pique the kid's interest, he'll turn to the editorial page and say, "I wonder what the editor thinks of this subject." Or the kid will wonder what the news is, pertaining to the subjects dealt with in the strip. For myself, if I read something about a character roasting hot dogs on the afterburner of a jet, in a strip, I would really get interested in learning more about jets. As an example of this type of story, let me tell you about a sequence I came up with when I was doing the 'Ben Casey' strip. Unfortunately, I got the idea just about the time the strip finished so nothing was ever done about it. I discovered, in talking with engineers, and with my wife's father, who is the chief engineer for the Hilton Hotel here in New York, a way in which future water shortages might be prevented. I got this idea, by the way, when New York was suffering from one. Anyhow, I found that hundreds of gallons of water are pumped through the air-conditioning units of a great many Manhattan buildings and are immediately sent down the drain. For just the expenditure of $200 or so, a building could keep using this water over and over again. A tremendous number of gallons of water pour out into the drains every second from one of these buildings. If I had been able to present this situation in the strip, I might have prevented, or helped to prevent future water shortages. Certainly I would never have gotten an appointment with the mayor, if I had tried to correct the situation by another means.

And another thing I think you can do a very specialized strip today where you couldn't in the past. 'Little Orphan Annie' and 'Dick Tracy' were created to appeal to everybody—to no specific group—they covered the field. But today, a lot of big city newspapers are being knocked off, and a lot of little newspapers are popping-up everywhere in the suburbs, first as weeklies and then as dailies. Pretty soon they're making enough money to buy a couple of comic strips. No syndicate should try to land *all* the newspapers in the world—they should say, "Westport is different from Northport — Brooklyn is different from the Bronx. Let's put out a strip that will appeal to a *segment* of the population." Taking the country as a whole, there are lots of towns that are similar in makeup, in types of people, in ways of life—and all of the towns in a particular, specialized group would offer good readership for a strip geared just to them. If you have an expensive neighborhood and an expensive town, you can do a strip that's more sophisticated—a New York Times type of strip, as it were. You might sell 4 or 5 hundred towns on one specific type of feature.

Q: Do you think that it's more difficult to get into the newspaper syndicate field with a feature than it is to get established in the comic book field?

A: In the syndicate field, your strip may just happen to appeal to an editor at a particular time—the strip may be timely — or may be just what they're looking for. If they're looking for a big-foot strip, and you walk in with a big-foot strip, you've got it made. The newspaper strip field is competitive to get into only because there are no criteria by which a newcomer can be judged. It's different in the comic book field. If you're good, you can be in it—as standards go up, you have to be better as time goes by, but you know that if you reach that level, you'll get into the field.

Q: What's your opinion of the underground comics?

A: I remember when I was a teenager, I went through a stage where I drew all kinds of pornographic stuff for myself—it was fascinating to know that you could draw pornography just because you could draw. Nobody knows this about artists—almost every artist that I know of has gone through a stage at some point where he draws these kinds of pictures. Most of them then go on beyond this stage because eventually you get tired of it. Very few artists, of course, now draw pornography for their own fun the way they did when they were kids. In my generation we went beyond that stage and I'm not interested in it anymore. So the new generation of

underground comic artists are doing what I was doing for my own personal perversion—but they're doing it for pay and they're making money at it. It's like stopping someone in a learning career and saying, "We'll pay you for this now." So they stopped doing anything else—they stopped getting better—they stopped telling stories—they just draw pornography. The only value I find in the underground comics is that a lot of the stuff is indicative of the fact that young people have something to say. But they really, for the most part, don't know how to say it very well—most of the work is kind of an outburst—a childish squall. The value that it has to me is that it's training some young people to do some good things later on. There are some young people who are coming out of it who have done some nice things—mostly in drawing. It's going to take a while before any writing skills come out of the field. There's a certain appreciation for doing material that's relevant. Hopefully, if someone comes from underground comics and wants to get into the regular comic book field, he will have the urge to do something relevant. He won't just come into our field, or the commercial art field, and just want to draw pictures—he'll want to do something important. So that we'll get a certain number of really relevant artists whereas, in the old days, we used to get guys who were interested in just drawing 'Flash Gordon' over and over again. It was nice and pretty but that's about it.

Q: Do you have kids of your own?

A: My wife Cornelia (Cory for short) and I have Kristine who's 11, Joel who's 4, Jason 3 and Zeea 1. You might be interested in hearing how we chose the name 'Zeea'. Periodically my wife and I go on hunts through the bookstores to try and find children's books that we appreciate, and which are written in an adult format. Well, we came across two books — Tatsinda and Zee—which were among the few books that I've discovered which are really good books for kids. And both of these names were fascinating to me — the fact that one author could come up with two books and give them such fantastic names just floored me!

Q: Would you say something more about the Academy of Comic Book Arts?

A: Well, for one thing, anybody who's done professional work in comic books over the past year is eligible for membership. Dues are $35 a year, and our meetings—held at the Statler-Hilton Hotel in New York City—are generally business meetings. We're concerned with the professional aspects of our field and we don't go in for a dinner beforehand, as many organizations do, as a rule. However we do have a dinner in connection with our annual awards affair—at which our version of the 'Oscar'—the SHAZAM—is given to the various people whom our members have voted 'best of the year' in various categories. The award features a pair of interlocking lightning bolts on a block of lucite. In the old 'Capt. Marvel' comic books Billy Batson would holler SHAZAM and turn into Capt. Marvel. The letters stood for Solomon, Hercules, Atlas, Zeus, Achilles and Mercury, as I recall.

Our biggest problem is getting the kind of membership with which we can say to publishers that we have all these people and that they'd all like you to do certain things in comic books. As a first step, in an appeal to fair play, we're trying to get the publishers to pay a standard rate for reprint material. Some companies pay a little bit—others pay nothing. And reprints make up about 1/3 of the books on the stands.

Our lawyer is trying to formulate friendly talks between us and the publishers so we can discuss our mutual problems. Our intention is not to get pushy, or to get into conflict with the publishers, because we depend on them for our livelihood, and we want to show them that we're interested in helping the field. Then, once we succeed in helping the field, we expect them to come across with the money that we're helping them earn. But we're really at the point of proving ourselves. Incidentally, that's one point of difference between our Academy and the National Cartoonists Society. The Society was originally formed by cartoonists who had already *made* it—whereas we're still in the process of making it. We don't feel belligerent in any way—we feel that we are just as guilty as the publishers have been in not promoting our field. The only difference, at this point, is that we're aware of this lack and the publishers aren't. Maybe together we can do something about the situation.

A prospective member of the Academy should inform somebody on our Board of Governors of his desire to join the organization. Following that, his name will be brought up before one of our Board of Governors meetings, and unless somebody has some objection, he'll be accepted. A prospective member who may live in some other part of the country can send some of his printed work to Dick Giordano, the new President of the Academy.

Just a few additional words about our annual awards. They're given, for instance, for the best penciler, best inker, best writer, in the realistic category, and the same is true for the humor category. Other awards are given for the best short story, best continuing feature, best coloring, best lettering, best full-length story, best new young artist for the year. The 'Hall of Fame' award is given to a pro who has had a notable career in the field Over a period of three meetings we hung an exhibit of the work of every comic book artist who was nominated for awards this year, so that our membership could be completely familiar with each nominee's work before the voting took place.

Q: The Academy has already participated in some very worthwhile projects, hasn't it?

A: Yes. Once again this year we're going to invite our members to come to Palisades Park in shifts, to do little sketches of their characters for kids. And we'll ask the parents to make a contribution to 'Open Gate', which is an institution for helping brain-injured children.

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One of the most popular new humor strips is BROOM HILDA, which cartoonist RUSSELL MYERS writes and draws for the Chicago-Tribune - N.Y. News Syndicate. We're sure that he'll be the envy of our readers when they learn that he's about 6 months ahead with his strips, doesn't feel too much pressure in getting out 6 dailies and a Sunday each week, and that he has time for a varied list of hobbies, with still a little time left for 'goofing off'. Russell, who also has drawn the cover for this issue of CARTOONIST PROfiles, lives with his wife in the Kansas City area.

Q: Did you name your strip BROOM HILDA because you were familiar with the various Brunhilde legends?

A: No — I'll tell you how that came about. I had been trying for years to do a comic strip and had come up with five or six that had been rejected. I'd gotten as close as options and then things would fall through at the last minute. As a result, I decided to take two or three years off and quit thinking about comic strips, and see if I could reorganize my thinking and perhaps develop something after putting my brain in the soil bank. Then, a little less than a year since I'd failed the last time, when I wasn't even considering a new idea, Charlie Barsotti, who does the 'Sally Bananas' strip and who lives near me here, called me one day. He had been in New York at a cocktail party and had run into a noted writer of comic strips who mentioned to Charlie that he had an idea for a comic strip, about a witch named Broom Hilda—a take-off on Brunhilde. It seems this writer had dealt with another cartoonist several years previously but that things hadn't worked out, and so he asked Barsotti if he knew of anyone who'd be interested. So, not long af-

ter that, I was sitting in the office one day and got a phone call from this writer. At that time I was writing and illustrating contemporary greeting cards for Hallmark—I had been doing this for 10 years—and he asked me to send samples of these cards. I figured it would be better to show him I knew how big a comic strip was, where the words go, etc., so I drew up 6 strips over the weekend. Fortunately, he said they were just what he was looking for, and he told me that he had already sold the witch idea to Arthur Laro, the President of the Chicago Tribune-N.Y. News Syndicate. So I went into action from there. I thought up all the characters and gave them their personalities—about all I got from the writer in question was the name - Broom Hilda. They let me take it from there. Everything that's ever been done on the strip I've done—I've written and drawn it all. The famous writer I spoke of owns the title to the strip and is called 'the manager' in the contractual arrangements. He handles all the extra details.

Q: I know that some of the methods you use to dredge up ideas are a little different from those that other cartoonists follow. Would you say something about those?

A: Well, ideas are hardest for me. I don't like to write and I've never really enjoyed it. I find it extremely bothersome and difficult, as a matter of fact. Of course I enjoy the drawing. Usually I write late in the afternoon — starting at 4 or 5 o'clock three days a week. I don't think clearly in the morning and apparently the regimen of drawing the strips during the day oils my machinery and starts it running by late afternoon. So for about an hour, three days a week, I'll closet myself and attempt to write the ideas. I try to come up with about three times as many as I'll need for that week —

Photo by Kipp Schuessler.

A quiet, witch-free moment. Russell Myers and his wife, Marina.

in other words about 20 of them. Then I edit them down to the best, or the least offensive, seven. When I'm sitting there, staring at the wall, it has to be blank, or I'd look at what's on the wall instead of writing. One of the methods I use is going for walks with a tape recorder hung on my belt. I look at various objects and talk whatever comes to mind into the recorder. Seeing a beer can may produce a beer can joke, a dog a dog joke, etc. Later I transcribe everything from the tape onto sheets of paper—with each idea on an individual sheet of paper. I keep these in a notebook and weed out the bad ones — which are in the majority. Incidentally, I find bathtubs very good for idea production. I can have privacy, I can sit quietly, and there's nothing interesting to distract me. I relax in the tub until my body gets too white and wrinkled, and then I have to get out.

I like to start out just thinking about anything and trying to write jokes about whatever comes into my mind.

Another thing that helps — I keep a notebook which my wife prepares for me. She goes through newspapers and writes down all sorts of headlines and topics, key words, phrases, sentences — just pertaining to anything at all. She's gotten very good at this sort of thing — it may be a news item, maybe an advertisement from a colon remedy that says,

'itches for 7 years', or it may be the latest news about Jackie Onassis. I use these things to get started. I may write a joke directly related to a line she's picked out, or maybe one of her phrases will lead to something else that doesn't resemble the original phrase a bit. Once I have all these things on paper I select the best ones and stuff the others into envelopes with 'No Good' scrawled on the front. I might add that in the two years I've been doing the strip, I've accumulated probably upwards of 2000 sheets of typing paper with 'No Good' ideas. Occasionally I get the idea that I may have missed something good on one of these so I get out an envelope and go through it, but invariably I discover that I was right the first time. If anyone wants to produce a 'No Good' comic strip, I can supply them with an endless bunch of ideas.

Q: How about a brief resume of your cartoon career?

A: I'm 33 years old, was born in Pittsburgh, Kansas, lived there till 7, and then moved to Tulsa, Oklahoma. Graduated from the University of Tulsa in 1960, with a Bachelor's Degree in Liberal Arts. I specialized in commercial art. After graduation, I came to Kansas City to work for Hallmark, writing and illustrating contemporary cards. I worked on salary inside the plant for four-and-a-half years, and then as a contractor freelance employee for a little over 5 more years before the strip hit. Speaking of Hallmark — I don't know where else I could have come out of school and gotten a job. I was pretty green — I thought I was hot stuff in college, drawing for the campus paper — but when I got out, all of a sudden what I had been doing stacked up pretty poorly compared to the rest of the pro world. Hallmark gave me an opportunity to earn a living and learn the craft. It's a good place to start to learn to be a cartoonist. As I mentioned earlier, I tried several strips over the years and I also attempted to be a magazine cartoonist. But I seemed to think in sequences of panels, rather than one picture. I did several hundred roughs and sent them around — and they were abominations. I did sell four cartoons to the Post just before it folded, and wondered if I had anything to do with that!

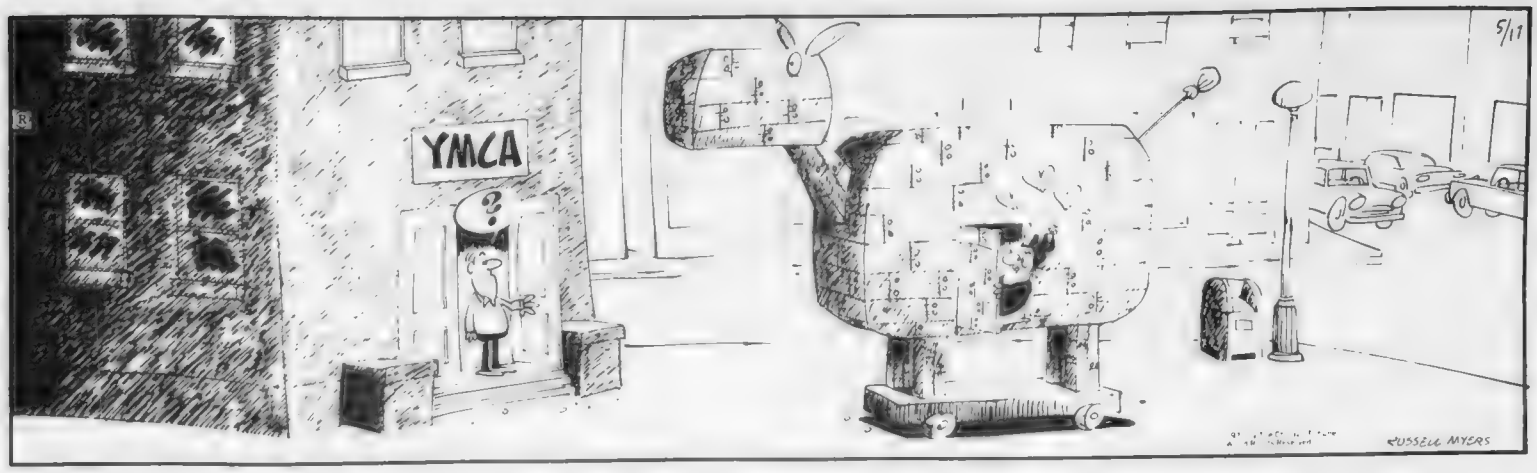
Q: Would you say some more things about your production of the strip?

A: I draw furiously — someone once said, 'like the room's on fire!' By locking in onto the strip, and drawing very quickly with a straight pen, I get it done as spontaneously as I'm able to. I make a lot of mistakes, use a lot of white paint, and if the retouch paint industry went out of business, I'd have to go into the aluminum storm-door game tomorrow. I work large — 3 times up — and I try to give the strip sort of an ethereal setting. The backgrounds are changing and different, always outdoors in a vague setting, partly because I don't like to draw buildings and straight lines. I'd rather draw rocks and trees. Of course George Herriman was doing this 50 years ago. I like the feeling and the motif of being in a vague, interesting, ever-changing environment — yet at the same time I try not to copy Herriman — which would be very easy to do.

I try to keep a fairly regular schedule because it's awfully easy to do nothing if you don't have anyone prodding you. I have an office that I share with two longtime friends, in the central part of the city, and also a workroom in my home — each set up about the same, with board, cabinets, and necessary supplies. I go to whichever seems to suit my fancy on a particular day — it's 11 miles to my office. I usually get up in the middle of the morning, and get to work by late morning. By 6 in the evening, I'm through. If I worked diligently from 8 to 6, I could probably do the strip in 2 or 3 days a week, but I don't care to concentrate that much. So I spread the work out over a 4 or 5 day period, and leave the weekends free like a fairly normal person. And I don't work very well late at night because I tend to want to go to bed then. I never do much outside art work, as many cartoonists do, but like to spend my

Photo by Kipp Schuessler.

Grinning sheepishly after being caught by an adult in the act of drawing witches.



spare time just doing other things.

I draw everything on 2-ply Strathmore — the daily strips are done 3 times the size they'll appear in the paper (6" x 21"), and I do the Sundays double size. I use a Gillott # 404 pen for all my drawing, and an ordinary brush for filling in the blacks — and of course that ever-present white paint to eradicate my many errors. I pencil everything in first with a fairly hard lead so it won't show up too much. I do this very loosely, and sometimes the inked figures don't fall where the pencil drawings were originally. Lettering has always been a bit of a struggle, and mostly I've done it with the same pen I use for the drawings. However, lately I've been experimenting with one of the fountain lettering pens —available with different size points.

Q: What makes a comic strip a lasting proposition?

A: It's extremely important, I think, to develop your characterizations — I've tried to do this with, essentially, three main characters, and one semi-main character — all with vastly different personalities. And a humor strip should be funny each day — I do my best to make each reader feel that he's getting a good laugh. These are the two overriding principles.

In Issue # 12 of CARTOONIST PROfiles, John Gallagher mentioned that your ideas have to be pertinent to what's going on today. Of course I make a constant effort to keep things topical, but it's almost a vogue nowadays to become terribly vitally interested in things as a burning passion. That's fine if it doesn't rule out everything else. It's a shame that Gallagher gave up magazine cartooning because he didn't want necessarily to make a social comment in every cartoon. For commercial purposes I often deal with the pertinent, but on other days I simply try to make people laugh. There aren't too many strips they can do that with these days.

Q: Would you describe the central characters in BROOM HILDA?

A: Broom Hilda should be on the FBI's 10 most dangerous list, because she hasn't had a date in a 100 or so years. She once put her name on a rest room wall asking for obscene phone calls. She might be called 'a dirty old man in a dress'.

Irwin the Troll is a creature of total innocence — the only living person who's ever been taken advantage of by a flower. He is so in tune with things around him that he's become a part of the environment — Mother Nature owes *him* a favor.

Gaylord the Buzzard is very genteel, revolted by the sight of dead things — a vegetarian. He once attacked and ravished a cabbage and never

HI, FLOWERS! IT'S ME, YOUR PAL, IRWIN!
MY... THIS IS SWEET! I DIDN'T KNOW YOU CARED THIS MUCH!
RUSSELL MYERS
...SOMETHING LIKE THAT MAKES A BODY FEEL GOOD ALL OVER!...
4/14
MY WALLET'S GONE
5-10-20

lived down the shame of it. He finds it just too difficult to scavenge a carcass with his pinkie extended. He's the little corner tucked away in many of us who just isn't quite sure of himself.

Grelber is a creature of unidentifiable configuration, operating out of a hollow log. He's open 24 hours a day to give total service — he's 100% mean, insults everybody — his only virtue is his unswerving dedication to his craft, and his most outstanding quality is that there's only *one* of him! In spite of Grelber and Broom Hilda, nobody in the strip is really a villain. They're bad but *acceptable* bad. People in the strip get hurt but walk away as if they hadn't been damaged. There's no *real* malice in anybody — it's all fake, artificial malice. As for the tone of the strip, there's a kind of prevailing quality of innocence about it. Broom Hilda molests and grabs people, and Grelber insults people but deep down inside they probably don't mean it.

Q: You've been quite a collector of all kinds of material in our field, haven't you?

A: Like so many other cartoonists, I used to jump up on Sunday morning to get the funnies. I cut out my favorites and kept them in scrapbooks. Then at 8 or 9, when I began to have a little money, I bought comic books, read them voraciously and traded them. I guess I still have about 2000 comic books from the late 40's and early 50's. And they're still interesting. I collect original comic strip art, printed things, books on the subject—it's been a lifelong interest. By this time, I think I know something about the subject in an academic sense. Fortunately, I've been able to finagle this interest into a living. Although I took all the available art courses in college, I learned my cartooning mainly on my own. I looked at everything, drew quite a bit, and picked up bits and pieces of things here and there, plus getting a general foundation in general art. I've lived out here, all my life, away from the generally acknowledged active centers of cartooning, and I've never been around other people who did cartoons very much. If somebody had tried to discourage me when I was young, it would have upset me, but I'd have kept on anyway.

Q: You've said that your attitude toward comic strips is almost Elizabethan, haven't you?

A: Yes—I can see myself sitting around dressed like Henry VIII, living in the past where cartoons are concerned. If I had my way, everything would run 7 columns in the

Photo by Kipp Schuessler.

"Making it in the big time enables me to indulge in a lifelong passion for flashy, exotic, high-powered precision machinery—our 1949 Hudson."

HERE'S THE REPORT ON YOUR PHYSICAL EXAM.
YOUR HEART'S SHOT. YOUR LIVER'S SHOT. YOUR SPLEEN'S SHOT. YOUR LUNGS'RE SHOT. YOUR KIDNEYS'RE SHOT.
AIN'T THERE ANY GOOD NEWS?
RUSSELL MYERS
YOUR LIGHTER STILL WORKS?

dailies, and full pages on Sundays, and you'd have 24-page Sunday supplements of comics. There'd be wonderful old strips like Alex Raymond's 'Flash Gordon', Roy Crane's 'Wash Tubbs', etc. I'm a fundamentalist where the strip is concerned and I'm just trying to do the good, old-fashioned, funny, valid comic strip — valid in the sense it has something to offer people each morning.

Q: Could we have a few family statistics?

A: I've been married 8 years and my wife is from Italy—she was born there and lived there till she was 21. No kids yet but I'm a slow learner. I met my wife when she had a job at Hallmark. My father is a professor in the Business Department of the University of Tulsa and is retiring this year. A younger sister is married and lives in Tulsa.

Q: You've said, I believe, that you don't feel under much pressure in doing the strip. Does that give you some time for hobbies?

A: Well, I'm 24 weeks ahead on the strip—you see I managed to get 18 weeks ahead at the beginning because they kept moving the introduction date ahead. On top of that, I've got another 6 weeks done here at home but some of this will be used up on vacations. As far as hobbies are concerned, I've always been interested in things with motors and wheels and gears. I like old cars very much and we've had various antique cars around most of the time. Just recently sold a 1934 Dodge, and we have a couple of older Hudsons now. I'm trying to buy an older convertible to fix up, and I have an off-road motorcycle which I like to ride around on the dirt but not on the street—that scares me.

One time-consuming pastime is collecting original comic strip art, as I think I mentioned earlier. I correspond with different collectors around the country, and trade and buy.

My wife and I enjoy traveling—we went to Europe last year and we take occasional auto trips. This spring we're going to rent one of those large motor homes and take a big swing through the western U.S. I'd love to own one of these so that I could drive to Canada, park it, work for a week, fish, loaf, etc. I like to goof off, take walks, and just sit around too. And I enjoy fishing. Also I used to be a drag racer—I had a car built several years ago and raced it around the area for a few seasons. And I've got a basement full of trophies to show for it.

Q: Would you tell that funny story about your recent fishing trip?

A: Well, we went down to a state fish hatchery in Missouri for three days. They stock the stream each night with trout. Very early the next morning you see people standing shoulder to shoulder, in the best places in the water, waiting for the 6:30 whistle to blow, indicating you can begin to fish. When the whistle blows, everyone casts out, and since

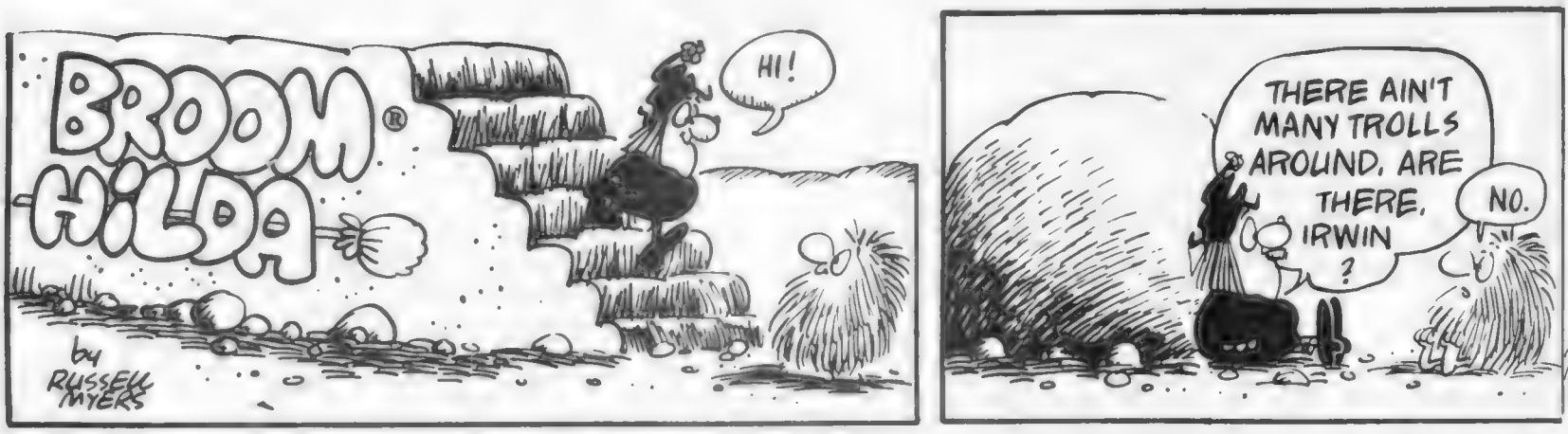
Photo by Kipp Schuessler.

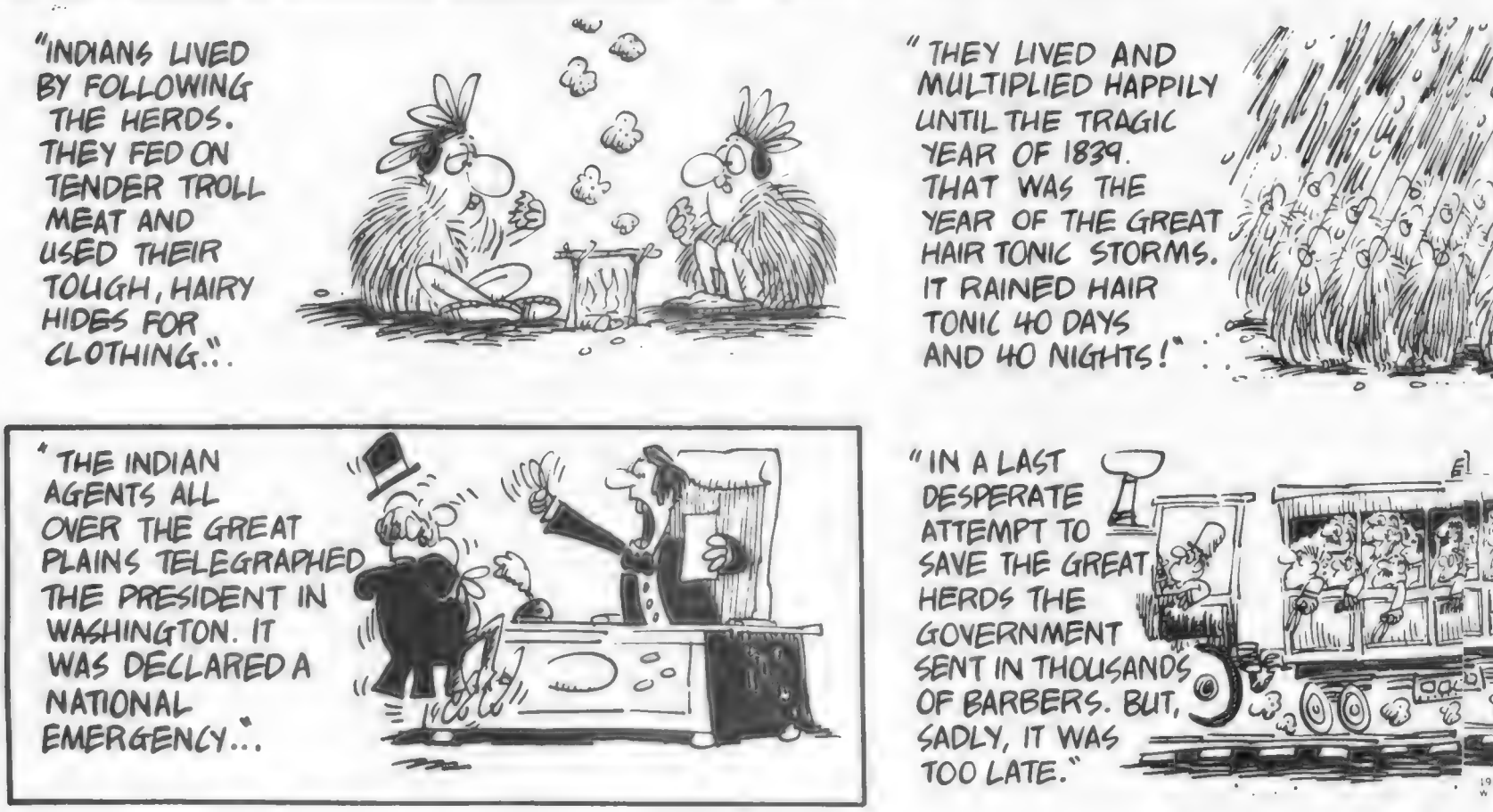
With Marina—definitely not the inspiration for Broom Hilda.

the trout are hungry, they'll hit everything. For the first 10 or 15 minutes there's a flurry of fish catching by everyone but me. Our first morning, I got a fish with my first cast but, on the second cast, my line snagged on someone else's. It took several minutes to get our lines sorted out, and then my hook came off. Finally, on the third morning, I began to catch fish after fish, whereupon I became extremely arrogant, and would throw them back if they weren't big enough.

Q: You wanted to say something about your comic strip heroes, didn't you?

A: Yes. I think, for instance, that Chester Gould has displayed an incredible imagination for 40 years—he'd be the most heralded fiction writer in the country if he had been in that field. What an enormous number of strange, fascinating,




"INDIANS LIVED BY FOLLOWING THE HERDS. THEY FED ON TENDER TROLL MEAT AND USED THEIR TOUGH, HAIRY HIDES FOR CLOTHING."
"THEY LIVED AND MULTIPLIED HAPPILY UNTIL THE TRAGIC YEAR OF 1839. THAT WAS THE YEAR OF THE GREAT HAIR TONIC STORMS. IT RAINED HAIR TONIC 40 DAYS AND 40 NIGHTS!"
"THE INDIAN AGENTS ALL OVER THE GREAT PLAINS TELEGRAPHED THE PRESIDENT IN WASHINGTON. IT WAS DECLARED A NATIONAL EMERGENCY."
"IN A LAST DESPERATE ATTEMPT TO SAVE THE GREAT HERDS THE GOVERNMENT SENT IN THOUSANDS OF BARBERS. BUT, SADLY, IT WAS TOO LATE."

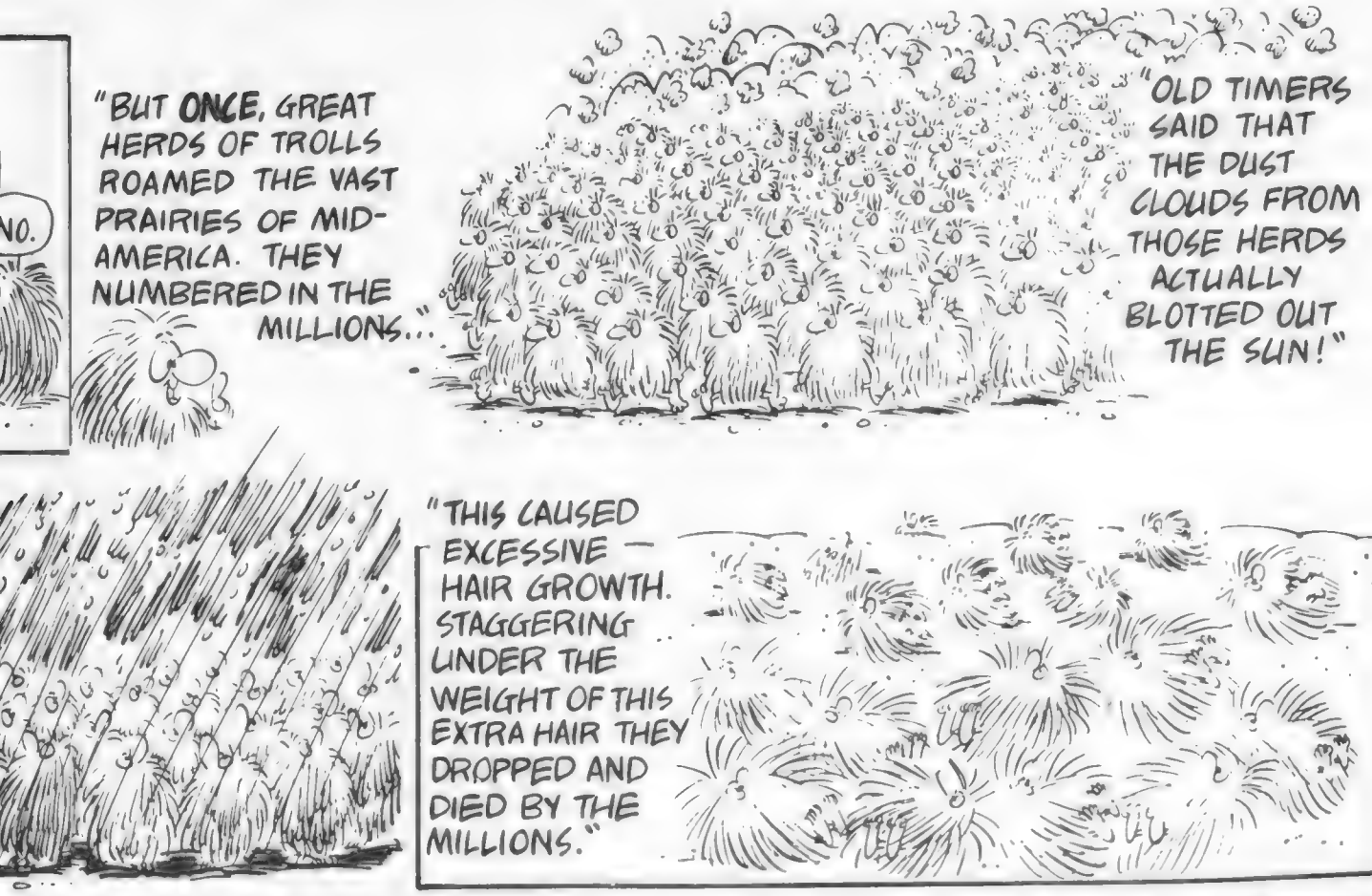
amusing and interesting characters and situations he's created!

Then there's Roy Crane! I have a collection of his 'Capt. Easy' Sunday pages in sequence, from 1935 to 1943 (400 and some pages). What elegant art work and stories—just exactly the right blend of the serious and the humorous. There's a magic quality about his work.

Carl Barks, who did Donald Duck stories in the Walt Disney books in the 40's and early 50's, one of the greatest strip-type cartoonists in comic books that ever lived. He hasn't got nearly the recognition he deserved. Alex Raymond, in the middle 30's to 1940 was marvelous.

Charlie Schulz and Peanuts — truly a phenomenon.

And Johnny Hart, whose art and ideas are so funny. These are some of the people that I've most admired.


NO.
"BUT ONCE, GREAT HERDS OF TROLLS ROAMED THE VAST PRAIRIES OF MID-AMERICA. THEY NUMBERED IN THE MILLIONS..."
"OLD TIMERS SAID THAT THE DUST CLOUDS FROM THOSE HERDS ACTUALLY BLOTTED OUT THE SUN!"
"THIS CAUSED EXCESSIVE — HAIR GROWTH. STAGGERING UNDER THE WEIGHT OF THIS EXTRA HAIR THEY DROPPED AND DIED BY THE MILLIONS."
STOP! I'VE HAD ENOUGH OF THIS RIDICULOUS STORY!
I KNOW HE MADE UP THAT STUPID STORY BUT I KEEP WAKING UP IN THE NIGHT WONDERING WHAT HAPPENED TO ALL THOSE BARBERS!

'AH DECLEAH-I DON'T KNOW WHAT YOU ALL SEE IN LIL' OL' ME!'

GIB CROCKETT, the Editorial Cartoonist for THE WASHINGTON STAR, believes in a well-rounded life, so in the following conversation he tells of his enthusiasm for his spare-time activities such as portrait-painting, doing landscapes in watercolor, cabinet-making, etc., as well as of his editorial cartoons for his newspaper.

Q: Would you give us an idea of your routine here at the paper?

A: Well, I'm here Mondays through Thursdays. Fridays through Sundays I'm off and that's when I shift gears, artistically speaking. On weekends I do a lot of landscape painting in oil, make some of the portraits for The Burning Tree Club (which I'll tell you about a little later on), and make my own furniture. I really look forward to these weekends, I'll tell you!

When I come in to The Star in the morning, I'll usually read that other paper up the street (The Washington Post) and then get together with one of our editorial writers. We'll kick around various subjects which may make a good cartoon that day. A writer is always working for an angle in any story, so it's natural that I like to deal with a writer. If he says, 'how about this angle?', it may give me an immediate picture. On The Star we've always felt that ridicule is much the sharper weapon than a sledgehammer. We'd rather slice 'em than kill 'em. If we can poke fun we feel that it's better than walking up and slugging somebody in the mouth. Lots of times you gain sympathy for a victim if you hit him with a sledgehammer. Any cartoonist can be vicious if he wants to. Depending on the subject each day, I may make as many as three or four pencil sketches such as I believe you're going to include with this conversation. This writer is idea-conscious, and so is our Assistant Editor in charge of the editorial page, and I feel that the more brains I can pick, the better my editorial cartoons will be. We show the day's sketches to this editor and he may also offer suggestions—

Crockett puts Soviet leader Leonid Brezhnev in one of his cartoons.

how can you miss with all these guys going for you.

Q: How many cartoons do you do each week?

A: Five a week, and all of these are distributed by The Washington Star Syndicate. When the paper has a local subject they want badly enough, I do it, and the syndicate has to worry about whether it will be appropriate for the wider audience. Although, in this respect, I have a little advantage over some cartoonists, in that almost anything you do locally for Washington has a certain national flavor.Incidentally, I do two cartoons on Thursday, in order to service the syndicate a little better than if we waited till Friday to do the fifth cartoon of the week. In that case, the cartoon might not go out in mat form till Monday morning.

Q: Would you tell us about the caricatures and portraits you've done for The Burning Tree Club. I understand that's a country club which has a lot of legislator and big-businessmen members, isn't it?

A: That's right and I guess I've

One of the Crockett portraits for The Burning Tree Club.

done maybe 100 caricature-portraits for them. Burning Tree has a caricature committee which picks a certain number of the members to be done each year. They turn the names over to me, and from then on it's between the member and myself. The finished caricatures are 10" x 13" (frame size) and hang on the walls at Burning Tree. I bring a caricature subject down here to The Star and take him into the conference room where there's a huge window and lots of light. As we sit and talk, I'm taking pictures with my Hasselblad camera, and I always end up with a few shots which are particularly good likenesses.

Q: You do the faces of the political subjects in your cartoons somewhat differently than your two famous predecessors, C. K. Berryman and his son Jim, don't you?

A: That's right. C. K. made pretty much a straight portrait sketch and he was very good at it. Jim was more of a commercial-technique type of man. He did the portrait style only he put a lot more pen work on it, and he did a very finished pen job. In those days The Star didn't care particularly for caricature, and so we would get a photo from the files, in just the right size for the cartoon, and then trace it on our drawing paper. Next we'd render the head, and add the cartoon body. Unfortunately, with this method, the action of your cartoon was dictated by the particular position and angle of the head of the photo you'd chosen from the files. Whereas if you make impressionistic sketches, using the photos as a guide, you can arrange the action of your cartoon any way you want to. As time went on, I began gradually, without saying anything, to put a little more caricature each time into my editorial cartoon portraits. To begin with, if I'd go too far over, in the caricature depart-

'ANYBODY CAN SEE I'M STILL A REPUBLICAN!'

ment, they'd say something to me, but this newer style was gradually eased in. Now, of course, I can do most anything I wish. Incidentally, my first editorial cartoon here at The Star was in 1947.

Looking at a TV News Conference, by the way, is a good way to get a close look at what a certain politician looks like. But of course we have thousands of photos here in the files and so I can get almost anything I want from them. I sort of get a feel for a likeness. After drawing Nixon, LBJ or Spiro for a few times, I didn't bother to get out photos anymore. I just go ahead, armed with the impression I've formed of these, and other men in the political limelight. They're fixed in my mind after a while.

Q: How about a few words on the materials you like especially?

A: I use the rougher side of coquille #3 paper, and almost always draw on it with a #3, up to a #5, brush. Occasionally I use a pen for certain very fine effects—a Gillott #290 or a #303. I like ink which flows easily so I use Higgins most of the time. I used to use reams of Craftint singletone board for shading before I began to use crayon. Now I use Craftint and also an Eagle Turquoise Prismacolor Black #935. This rubs very little and reproduces well.

Q: Did you start your cartooning early in life?

A: No—apparently I didn't do anything about art till I was in high school, at Kingsport, Tennessee. It all started, I guess, the way it did with a number of cartoonists. A friend of mine was copying 'Maggie & Jiggs' in study hall, his efforts intrigued me, and I tried my hand at it. The results seemed fairly good to me, and so I cartooned my way through the school annual for a couple of years. After a while I felt I needed a little more proficiency to depict what I was trying to do so I started teaching myself to draw—by studying other illustrations, by copying photos, and by going to a few sketch classes. I was copying faces, figures, anything, from photos in magazines. Incidentally, when young people come to me for advice, I tell them to pick a cartoonist whose work they like and to copy him. There's nothing to be ashamed of when they do this. Eventually they'll develop their own style— if they go about their copying in the right way. They should say to themselves, " he did it this way—why?" or "why did he make that line that way, etc.?"

While I was still in school, I started the famous Landon Course of Cartooning but never finished it, although I was drawing all the time. Also took a crack at the International Correspondence Schools course but didn't finish that one either. My dad had died in 1929, the year before I finished high school, and my mother had remarried and gone to live in Washington so I was on my own. My dad had had a pioneer auto-repairing business in Kingsport and many of the executives at the Tennessee Eastman Company had been customers of his. It happened that I ran around with the son of one of these men, and at one point I asked him if his dad could get me a job at Eastman. I'd had a little mechanical training with my dad so they put me in the repair shop for the whole plant where I was well on my way to becoming a journeyman welder. However, my mother urged me to study art in Washington. To make a long story short, an associate of my stepfather's worked in the Rotogravure Section of The Wash-

'THE DRILLERS ARE COMING – THE DRILLERS ARE COMING...!'

'COME BACK HERE!—STOP I SAY!'

ington Star, and offered to introduce me at their art department. As a result, I became an apprentice here in 1920. At that time the Star's policy was that they'd only use solid black in a very limited area so they Benday-ed all their ads. Believe it or not, I think I must have pushed 15 tons of Benday dots in my career. C. K. Berryman was the editorial cartoonist at that time, and his son, Jim had just started doing The Star's sports cartoons. I began with spot cartoons, then did cartoons for features in the paper, court reporting, and general sketching around town —going to the park, the zoo, the Smithsonian, etc., and these assignments gave me a chance to draw, draw, draw all the time.

Q: I understand that you do a lot of portraits such as the one of Senator Harry Byrd that we're including with this story. How did that aspect of your career get started?

A: Well, I've known the Byrd family for years—and one of the sons that I'm very friendly with commissioned this particular painting. By word of mouth it has gotten around that I do this sort of thing, and I've done a few people in my neighborhood, at the country club, etc. The Byrd painting, by the way, measures 39" x 42", and hangs at the family estate. I always wanted to do color and I found I had a certain flair for likeness when I started doing sport cartoons. Incidentally, I can't wait to get home on weekends to paint. I also do a lot of landscape work in oil, and I've been doing the Army-Navy Football Program Covers for 26 years. I might add that I've had one of my watercolors exhibited by the American Watercolor Society in New York, and I'm fortunate to sell practically everything

Gib Crockett's painting of Senator Harry Byrd

'THANKS FOR THE PLUG, EDGAR!'

I paint. I guess I like to feel I'm well-balanced with my various outside interests. I even do a lot of cabinet work—make my own furniture, and have a full power shop at home.

Q: Do you have any final advice for young people wanting to get into the editorial cartoon profession?

A: Well, in addition to learning to draw, it's a great help to go to college—for a couple of years anyhow—and to at least get some journalism under one's belt. You should know history — read, read, read everything you can get your hands on—that's an education in itself. I didn't have the help of college, mostly because I was ornery and didn't want to go—but I also had to go to work at about the time I might otherwise have gone to college. And when I'm talking to young people, I stress that cartoon skill is not something that's going to come to you the first couple of years. You've really got to work. In the case of many young people, when you tell them it may be 5 or 10 years before they'll be really competent, you can watch the curtain come down on their faces. ●

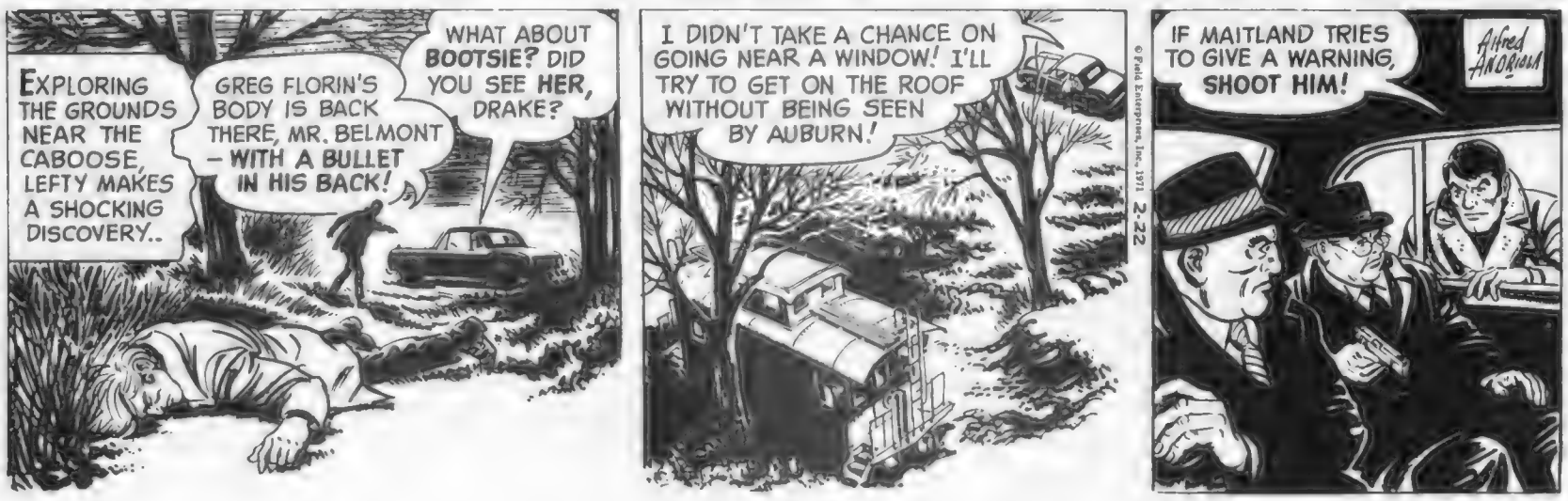
Alfred Andriola Writes About

Photo by Jim Ruth

ALFRED ANDRIOLA

On the following pages, the noted cartoonist, ALFRED ANDRIOLA, has written not only about the great story strips which have been created over the years, but also about parallel developments in the movies, in fiction, in the world itself. Alfred began his cartoon career as an assistant to Milton Caniff, and, after several years, started to draw the much-admired 'Charlie Chan' strip. And for a number of years now he has been drawing the very popular KERRY DRAKE strip for the Publishers-Hall Syndicate. We should note the fact that he wanted us to play-down his own work in the case of this story, and to concentrate on the field as a whole. However, we prevailed upon him to let us include a few photos of himself and some samples of his work.

KERRY DRAKE — By ALFRED ANDRIOLA


EXPLORING THE GROUNDS NEAR THE CABOOSE, LEFTY MAKES A SHOCKING DISCOVERY..
GREG FLORIN'S BODY IS BACK THERE, MR. BELMONT – WITH A BULLET IN HIS BACK!
WHAT ABOUT BOOTSIE? DID YOU SEE HER, DRAKE?
I DIDN'T TAKE A CHANCE ON GOING NEAR A WINDOW! I'LL TRY TO GET ON THE ROOF WITHOUT BEING SEEN BY AUBURN!
© Field Enterprises, Inc. 1971 2-22
IF MAITLAND TRIES TO GIVE A WARNING, SHOOT HIM!
Alfred ANDRIOLA

The STORY STRIPS and Our Times

Photo by Jim Ruth

Alfred in his New York studio.

KERRY DRAKE — By ALFRED ANDRIOLA

SEVERAL TIMES THIS EVENING YOU LOOKED AT ME AS IF YOU WANTED TO TELL ME SOMETHING!
..AND I'VE NOTICED THAT YOU BEHAVE ..WELL, STRANGE.. WHEN STAN IS AROUND!
IF YOU'RE IN TROUBLE OF SOME KIND, MAYBE I CAN HELP YOU!
OHH, K-KERRY!... MYRA MANCHESTER ..IS.. HIDING IN YOUR GARAGE!
Alfred Andriola

It has often been said that art imitates life, and, conversely, it might be just as valid to say that life imitates art. At times, like the riddle of the chicken and the egg, it is almost impossible to tell which came first—the art or the life style it emulates or antedates. One only has to examine the evolution in movies, radio, television and the story comics to see how all forms of entertainment mirror life around us.

While the first comics—"The Yellow Kid," "Buster Brown," "The Katzenjammer Kids," etc. — dealt with the humorous exploits of (usually) mischievous boys, it was not long before quasi-realistic stories began to appear on the comic pages.

Starting as early as 1900, Charles W. Kahles created a number of Sunday pages with story themes, but he is best remembered for "Hairbreadth Harry," in which he took his subject matter into suspense and the daily cliff-hanger.

Those were the days of the dime novel, the stage melodrama with the hissing villain, and the celluloid masterpieces of D. W. Griffith. Those were the days of Frank Merriwell's adventures and Tom Swift's inventions, of dreams of glory and flights of fancy. At the same time, the comics were creating a similar

1909 Little Nemo

12
(COPYRIGHT, 1909, BY THE NEW YORK HERALD CO.)
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WHY CAN'T I HAVE PLEASENT DREAMS. I WONDER! I WISH I COULD!
WINSOR McCAY

kind of All-American boy Americana. "Little Nemo," which Winsor McCay started in 1905, was the first successful story strip in the comics. Each sequence was complete in one page (there was no cliff-hanger to carry you over to the next installment) but McCay did not use broad comedy or wild satire. He executed marvelous color pages illustrating the fascinating dreams of an imaginative young boy, done with poetic style and fanciful drawing.

In the early 1900's the automobile began to spawn prolifically all over the country. By 1919, Frank King had created a feature about middle-aged men and their talk as they tinkered with their cars. The strip soon became "Gasoline Alley" and the characters began to grow older before our astonished eyes as the chronicle of Walt and Phyllis and the baby Skeezix started to unfold daily. Only a handful of distinguished novels, movies and plays of those years remain today. We may re-read D. H. Lawrence's "Sons and Lovers," or see "Intolerance" at some revival theater; little is left as testament to the art of an earlier generation. But "Gasoline Alley," after 50 successful years, continues to flourish.

After the First World War, sultry romance began to flourish on the silent screen and Rudolph Valentino became the idol of women everywhere. As they fantasized about starry nights in Sahara harems, women also began their long trek to liberation. They assumed the right to vote and the privilege of leaving the home and entering big business. "Winnie Winkle, The Breadwinner," the pretty girl as heroine, appeared for the first time in 1920. "Tillie the Toiler" and "Polly and Her Pals,"

1930

HAIRBREADTH HARRY—Into the Unknown
Registered U. S. Patent Office
By C. W. Kahles
POOR BELINDA! EVEN IN THE HOUR OF MY DEEPEST DEGRADATION SHE STILL THINKS OF ME. A SMALL TOKEN OF HER REGARD, NO DOUBT. MAYBE SHE'S SORRY SHE CANNED ME —
SAY, IS IT TRUE THAT YOUSE IS YALLER?
IS YOUSE A COWARD? OH SAY IT AIN'T SO, BO, SAY IT AIN'T SO!
POISON!
ALAS, SON! IT IS ONLY TOO TRUE! I HAVEN'T EVEN THE NERVE TO DRINK THIS!
THEN I'M OFFA YOUSE FOR LIFE!
I'LL TAKE MY GIFTS AND PERISH IN THE DESERT, UNSEEN
TOWARD THE CLOSE OF THE DAY A SOLITARY FIGURE TRUDGED SADLY, WEARILY INTO THE TRACKLESS DESERT, A DESPISED OUTCAST, TO A MISERABLE, UNKNOWN FATE! —
WELL, PROUD BEAUTY, NOW THAT YOU HAVE UNMASKED YOUR PHONEY HERO HOW ABOUT HOOKING UP WITH A REAL GUY, LIKE ME?
COME AROUND IN THE MORNING AND I'LL GIVE YOU MY ANSWER. TO THINK THAT I'VE BEEN HARBORING A COWARD IN MY BOSOM ALL THESE YEARS!
— WHILE THE RASCALLY CAUSE OF HIS DOWNFALL PRESSES HIS SUIT, UNASHAMED!
— CONTINUED —
Copyright, 1930, by Public Ledger
THE PARTING SHOT

Friday, August 4, 1939

GASOLINE ALLEY—SKEEZIX MA RCHES ON

YOU'RE DOIN' ALL RIGHT, SKEEZIX. YOU'LL MAKE A GOOD FILLING STATION BOY IN TIME.
I'M GLAD YOU THINK SO, MR. ZWICKY.
THERE ARE SOME THINGS YOU'VE GOT TO LEARN. WHEN YOU READ THE OIL GAUGE, FOR INSTANCE, SORT OF GO EASY ON THE ROD.
HOW DO YOU MEAN?
IF YOU HOLD IT BACK HALF AN INCH, THAT'S A QUART OF OIL. AN INCH IS TWO QUARTS. IT'S ALL IN A DAY'S WORK.
BUT, MR. ZWICKY, THAT ISN'T HONEST.
WHAT THEY DON'T KNOW DON'T HURT 'EM. AN' IF YOU DON'T DO IT, THE NEXT FELLOW WILL.
I LIKE MY JOB, BUT I JUST COULDN'T DO THAT!
GAS
19

Rudolph Valentino

who had preceded her, were definitely of the gag-a-day school; Winnie, however, was the sole support of her family. Her romantic ups and downs were created with unfailing suspense by Martin Branner. Time after tearful time, she was led to and left at the altar, until finally she married, had twins and was bereft by the disappearance of her husband. But even that did not stop dauntless Winnie. She continues today, with just as many complications in her personal and professional life, and looking younger than she did in the twenties.

FRIDAY, MAY 24, 1940

WINNIE WINKLE, THE BREADWINNER—NURSEMAID

LOOK, WINNIE! HERE ARE THE SHOW CARDS! HOW DOES IT FEEL TO BE A HEADLINER?
THE JOLLY PALS — ALL STAR — VAUDEVILLE CO.
WILL & WINNIE WINKLE
DANSANT MOODRUE
TOBY PELSH & CO. IN A COMEDY DRAMA "TOO MUCH JONES"
SHRIMPO'S EDUCATED SEALS
WELL, ARE YOU ALL PACKED AND READY FOR THE ROAD?
ALL SET AND RARIN' TO GO!
NOT UNTIL WE SAY GOOD-BYE TO OUR SILENT PARTNER, MRS. 'FEENEY!
OH, DEAR, AN' I HATE TO SEE YE GO! YE'VE BEEN A REAL FRIEND TO ME!
DON'T WORRY, MRS. FEENEY, I'LL SEE THAT TOBY WEARS HIS RUBBERS WHEN IT RAINS AND THAT HE TAKES HIS BICARBONATE!
OH-TUTT-TUTT-
MAY 24

Clara Bow

Elinor Glyn

Comic strip heroines became more sophisticated as the years moved on and women bobbed their hair, smoked in public and showed their legs up to the knee! In the movies, Gloria Swanson, Colleen Moore and Clara Bow were invented to symbolize the new and liberated woman. In novels, Kathleen Norris, Booth Tarkington and Elinor Glyn were telling stories of poor girls and rich girls and girls who just had a lot of "it".

In 1924 a *character* that was to be a giant in the comic strip constellation made her debut—a fuzzy head of carrot-colored hair, blank, egg-shaped eyes and a now famous red dress—"Little Orphan Annie". But Harold Gray had more than a simple orphan's tale in mind. The news of Soviet communism demanded the attention of the world, and Annie's daily installments became the veneration of American capitalism and the ideology of political conservatism. Greed, bossism, evil were the main ingredients and Annie's aphorisms were the salty seasonings. When Shirley Temple came on the scene in the thirties, sugar and lollipops replaced the spice; she was like Annie's alter ego, slathered in cotton candy.

1924

LITTLE ORPHAN ANNIE

EVER SINCE I CAN REMEMBER, ANNIE, I'VE BEEN ALONE SAME AS YOU- NOBODY EVER HELPED ME- I HAD TO HELP MYSELF- SEE? THE WIFE AND I HAD PRETTY ROUGH GOING- I HAD A LITTLE MACHINE SHOP-
THEN THE WAR CAME ALONG- I WAS TOO OLD TO FIGHT BUT I WANTED TO DO MY BIT SO I MADE MUNITIONS- WELL, I MADE A FORTUNE, TOO, AND EVERYBODY HATES ME FOR IT- MAYBE I DID WRONG, ANNIE- BUT I DID THE BEST I KNEW-
I THOUGHT MONEY WOULD MAKE THE MRS. HAPPY- I THOUGHT SHE'D BE PROUD OF ME- BUT I GUESS I WAS WRONG, ANNIE- I'VE MADE NOTHING BUT MISTAKES ALL MY LIFE-
DON'T YOU WORRY- I LOVE YOU "DADDY"
"DADDY"— GOSH, IF THERE WERE MORE LITTLE GIRLS LIKE YOU IN THE WORLD THERE'D BE A LOT LESS TOUGH OLD BIRDS LIKE ME- BUT THERE'S ONLY ONE LITTLE ANNIE AND SHE'S MINE-
HAROLD GRAY

Wash Tubbs **1928**

TOUGGOURT — WHERE BOTH RAILROAD AND CIVILIZATION END— A WILD, BARBARIC OUTPOST OF THE SAHARA BURIED IN AN OASIS OF DATE PALMS.
A CITY OF MUD HOUSES, DARK, MYSTERIOUS, TUNNELED STREETS, AND SAVAGE YELLOW DOGS.
HERE COME MERCHANTS, THIEVES, AND WARRIORS — HORSE TRADERS FROM THE ATLAS, CARAVANS FIVE MONTHS OUT OF TIMBUKTU, MOORISH GUN-RUNNERS, HARDENED SOLDIERS OF THE FOREIGN LEGION, AND THE FEROCIOUS MASKED TOUAREGS.
A GREAT LIL' OLD PLACE FOR EXCITEMENT. YES SIR!
REG. U. S. PAT. OFF. © 1928, BY NEA SERVICE, INC.
Crane

Also, in 1924, a young man named Roy Crane started "Wash Tubbs" and a brilliant career as a comic artist. It is interesting to note that at first the title and the drawing were "comic," but four years later a realistic swashbuckler named "Captain Easy" came into the strip and eventually took over even the title role.

"Ella Cinders", started in 1925 by Charlie Plumb, told her sad saga —Cinderella done in an up-dated version—complete with ugly sisters and domineering stepmother. The treacle poured freely, as it did in the films of "America's Sweetheart", Mary Pickford, and the illustrious Gish sisters. They had another ingredient as a strong core—the struggle of the beleaguered poor against the imperious rich.

Gish sisters

Ella Cinders **1935**

I WAS AFRAID AFTER I'D LOANED YOU THAT $200 THAT YOU'D TAKE A RUN-OUT POWDER!
I ALWAYS KEEP MY PROMISE!
WHAT DO YOU WANT ME TO DO?
YOU'RE GOING TO WORK HERE UNTIL YOU'VE PAID ME OFF AT THE RATE OF $5 A WEEK!
I'LL PAY YOU $4 A WEEK--- AND EVERY TIME YOU MISS A PAYMENT- I'M GOING TO WHALE IT OUT OF YOUR HIDE!
9-30
BUT IF YOU PAY ME ONLY $4 A WEEK, HOW CAN I PAY YOU $5?
YOU CAN'T! YOU SEE, I'VE ALREADY WORKED OUT AN EXCUSE FOR PUNISHING YOU!
BILL CONSELMAN and CHARLIE PLUMB

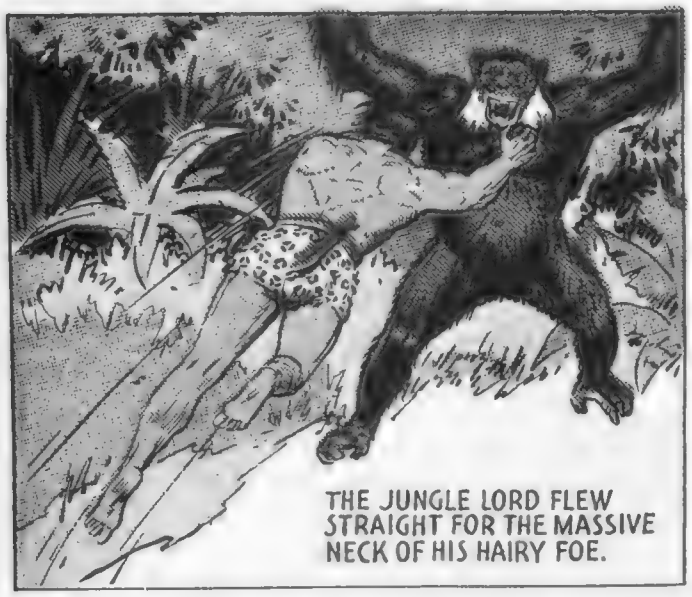
Johnny Weismuller.

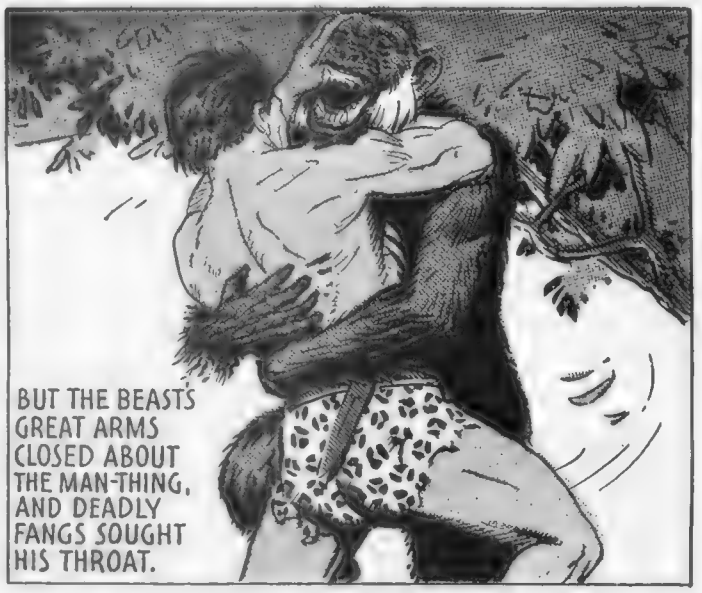
Edgar Rice Burrough's classic novel, "Tarzan of the Apes", became the first adaptation to comics from another medium. As early as 1918 Elmo Lincoln had made a silent movie version. In 1929 "Tarzan" became a comic strip without the traditional balloons, and Hal Foster was the first of a series of dynamic artists who delineated the famous tree-tripper. The world-wide success of the strip preceded a long series of films which started in 1932 with Johnny Weismuller.

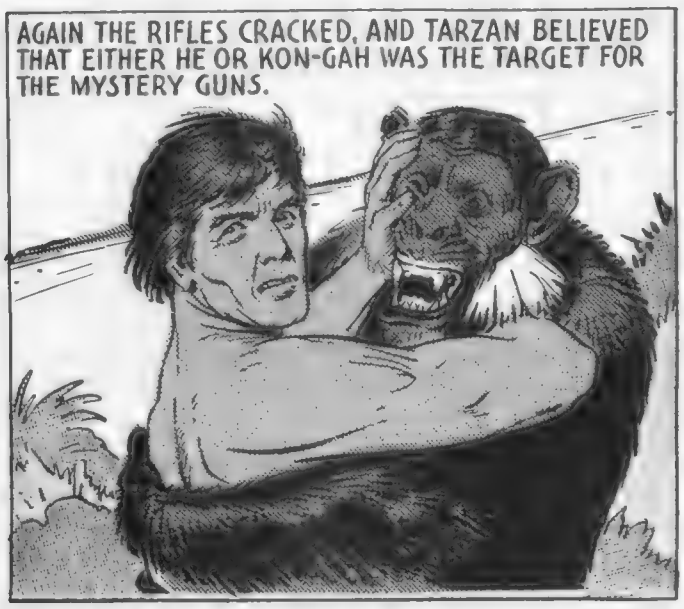
The melodrama in comic strips had been launched. Radio had paved the way in the twenties, when the talking box started to use its voice to bring stories to the people. Romance and adventure flourished on "Roses and Drums", "Death Valley Days", "Moonshine and Honeysuckle" and, of course, "Romance and Adventure". Series like "Main Street", "Real Folks" and "Vic and Sade" preferred the hayseed lode. "One Man's Family" ran for almost three decades. The soap opera conquered the daytime listening audience with "Backstage Wife", "Stella Dallas", "John's Other Wife" and "Jane Arden" (later given a comic strip transplant that eventually rejected). There were others, too many and too similar to mention.

It wasn't long before the entertainment potentials in the comic pages began to intrigue the other media. The suggestion was made to Charles Correll and Freeman F.

Tarzan







"DANGER! RUN!" HE CRIED TO THE APES. BUT NONE STIRRED, AND KON-GAH MERELY TIGHTENED HIS CRUSHING EMBRACE!
H FOSTER
NEXT WEEK: THE KILLERS

Gosden, two unknown entertainers in Chicago, that they do a show like "Andy Gump" for radio. What they came up with, after a try that failed, was "Amos and Andy".

After that phenomenal success, other serials proliferated in the early thirties. "Little Orphan Annie" was almost a decade old in comic strips when she went on to a career in radio. "The Rise of the Goldbergs" was a "biggie" in radio; it was tried in comics and failed. "The Lone Ranger", which started as a strip in 1943 by Charles Flanders, was a very successful series. "Buck Rogers" began as a comic strip in 1929 by John Dille and Dick Calkins, before radio added sound to his futuristic exploits. "Superman",

Amos

and Andy

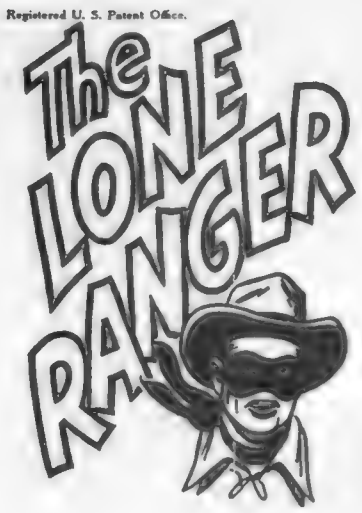
Vic and Sade

Buck Rogers

WHILE SUPPLIES WERE RUSHED ABOARD —
WE MUSTERED OUR CREW FOR THE FIRST MARTIAN EXPEDITION EVER TO LEAVE EARTH.
I, MYSELF WAS CAPTAIN
I WAS FIRST MATE
I WAS SECOND MATE
I WAS CHIEF ENGINEER AND CHEMIST
I CAME ALONG AS ASTRONOMICAL NAVIGATOR AND GRAVITATIONIST
I WAS ELECTRONIST
I WAS CHIEF ROCKET GUNNER
BUCK ROGERS
WILMA DEERING
LIEUTENANT BURKE
PROFESSOR STODDARD
BOB BYRON
JOE MARTIN
JUD HANCOCK
WHAT'S THE DELAY?
THE PRESIDENT IS COMING! WE HAVE TO CHRISTEN THE SHIP PUBLICLY. WHAT SHALL WE CALL IT?

by Jerry Siegel and Joe Schuster, became a comic book hero in 1938. A year later the comic strip was syndicated. In 1940 it was on radio; in 1942 it was done as an animated cartoon; in the 50's it was on television; in 1966 it turned up on Broadway as a musical that ran from not so good to "good grief"!

It was a natural step to serial dramas, and to mystery and crime. "Charlie Chan" was already an international success in a chain of novels and was beginning a long series of movies; radio was next, to be followed by a comic strip and a TV series. "Sherlock Holmes"



was an institution in the Arthur Conan Doyle series; the first movie version was made in 1916 with William Gillette, who had already created the character with great acclaim on the stage; very profitable series, both in the movies and on TV, were to be done with many actors, most successfully by Basil Rathbone; and the usually indestructible Holmes was also to be tried and found wanting in the comics.

Even world events were being noted as material for new comics. In 1927 Charles Lindbergh flew across

Charlie Chan

SMILIN' JACK—PERSONAL PRECAUTION

JACK, WHAT'S THAT THING STRAPPED TO YOUR LEG?
THAT'S MY NOTE PAD--I WRITE DOWN INSTRUMENT RECORDINGS DURING A TEST--BUT DON'T BOTHER ME, BUNNY--I'M BUSY!!
CLIMB IN, JACK--EVERYTHING IS ALL SET FOR TH' BIG DIVE!!
I WAS LOOKING AT TH' STRESS ANALYSIS OF THIS PLANE AGAIN, JACK---I'M SURE TH' WINGS AND FUSELAGE WILL STAND TH' STRAIN!
X-13
SAY, THAT REMINDS ME-- GET ME ABOUT TEN YARDS OF ADHESIVE TAPE!
I'M GONNA STRESS MY OWN FUSELAGE--AFTER ALL--MY BODY WILL BE GOING THROUGH TH' SAME STRAIN AS THAT SHIP!!

the Atlantic and into the heart of the world and its history. The "Lucky Lindy" theme began to pervade the comics. One of the earliest was "Scorchy Smith", started by John Terry in 1930, but five years later a young man from Ohio took it over and injected a new dimension to story strip drawing. He used strong blacks and whites and lavish use of Ben Day, and he created effects by what he left out as well as what he put in. Noel Sickles labored in comics for only three years, but he left an indelible mark.

In 1933, another aviation strip, "Smilin' Jack", was piloted by Zack Mosley. Although it is done in one dimensional cartoon style, it is filled with Mosley's consummate knowledge of airplanes and aviator's jargon. "Barney Baxter" and "Tailspin Tommy" were further reflections on man's breakthrough into the skies. The flying machine, which the

Charles Lindbergh

Barney Baxter

IF ALL GOES WELL, WE'LL BE IN PANAMA BY DAWN-
BARNEY! BARNEY!!
YES, MAUKI··· WHAT'S WRONG?
I JUST SAW LANNAI!!
LANNAI?
WHO IS LANNAI?
IN HIGH EXCITEMENT THE STARTLED CHILD KEEPS SCREAMING: "LANNAI! LANNAI! LANNAI!"
CONTINUED MONDAY!
10-19
FRANK MILLER

WALKING SLOWLY ACROSS THE HOT SAND, HIMMELSTOSS APPROACHES THE TWO TRIBESMEN...
4-15
ACH! IF THEY SHOOT ME – UND VITH SCORCHER UNCONSCIOUS –MICKEY VILL BE AT THEIR MERCY–!
DRAWING TOGETHER, THE TWO TRIBESMEN TALK IN LOW TONES – HIMMELSTOSS WALKS STEADILY CLOSER...
GEE, HE'S ALMOST TO 'EM! –IF THEM SHEIKS SHOOT HEINIE, I'LL KILL EVERY ARAB ON TH' MAP! BETTER TRY T'BRING SCORCH TO –MAYBE SOME WATER'LL DO IT–
MICKEY DASHES SOME WATER FROM HER CANTEEN OVER SCORCHY'S FACE...
SCORCH!– SCORCH – KIN Y'HEAR ME? SCORCH! – OH – I NEVER NEEDED ANYONE AFORE LIKE I NEED YOU NOW! WAKE UP – HEINIE'S IN DANGER–!!
NOEL SICKLES
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Photo by Jim Ruth

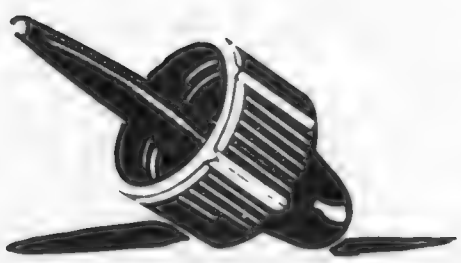
Alfred Andriola: "Noel Sickles injected a new dimension to story strip drawing."

Wright brothers had wrought and Lindbergh had brought to fulfillment, was now part of comic strip lore.

In our next issue, #15, Alfred Andriola concludes this fascinating history of the story strips, with special reference to the events in the world, in the movies, and in books, which paralleled the rise of some of the noted newspaper strips. ●

A.W.FABER-CASTELL-HIGGINS

CARTOON CONTEST



Being a presidential election year, 1972 will be "open season" on politicians for America's newspaper editorial cartoonists, but it may also be a field day for campus cartoonists.

The Higgins Ink Company, a division of A. W. Faber-Castell Pencil Co. Inc., one of the world's largest manufacturers of art materials, has announced that it will award prizes with a total value of more than $1,000 to "the best student editorial cartoonists of 1972." According to Jack Doyle, director of marketing, it is hoped that the contest will encourage more young people towards political cartooning as a career and possibly "discover" some future Bill Mauldins.

There will be three top cash awards, First Prize winner receiving a $500 U.S. Savings Bond; Second Prize, $250 in savings bonds; and Third Prize, a $100 savings bond. There will also be 10 honorable mentions who will receive a handsome engraved certificate suitable for framing, and a supply of Higgins drawing materials.

"The real purpose of the competition," says Doyle, "is to give the high school and college student an incentive to put his thoughts together in a creative, compelling way as only can be done in the cartoon medium."

Doyle points out that subject matter is open—"there is no limitation so long as the subject concerns an easily recognizable topic of the day in world or national affairs, either political or social. Determining qualities for judging will be craftsmanship, interest, forcefulness and general worth, but not necessarily in that order."

Idea will be the major consideration, he says, recalling the statement made by the late Rollin Kirby, one of the great political cartoonists of the period between World War I and World War II, who said: "A good idea has carried many an indifferent drawing to glory, but never has a good drawing rescued a bad idea from oblivion."

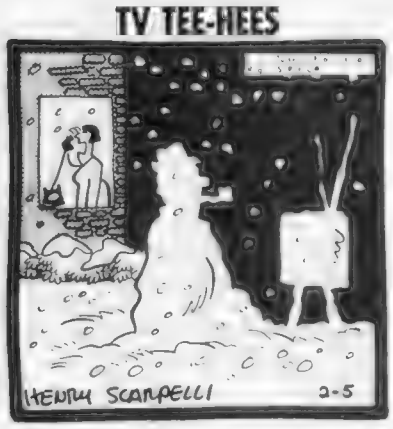
According to printed rules and regulations, the contest is opened to any student in the United States who is not drawing professionally. The contestant does not have to be an art student nor have had cartoons published. Each contestant is limited to two entries. The size of originals must not exceed 11″x14″. Pencil drawings will not be considered. India ink must be used in the finished work, but can be "blended" with other mediums such as graphite or grease pencil, dry brush or benday.

Each entry must be signed by the artist. Full name, age, and address must be listed on the reverse side of the drawing. Submissions will not be returned and will become the property of The Higgins Ink Company. Deadline for entries is January 31, 1973. All contestants must be residents of the United States.

Hy Rosen, prize-winning editorial cartoonist for the Albany (N.Y.) Times-Union (and other Hearst papers), and president of the Association of American Editorial Cartoonists, will serve as Chairman of the Judges Committee. The jury panel, now being drawn, will include other nationally known prize-winning newspaper cartoonists.

Entry blanks are being distributed by Higgins to art stores, stationery stores, and college book stores throughout the country. Entries for the contest should be mailed to: Jack Doyle, Director of Marketing, The Higgins Ink Co., Division of A. W. Faber-Castell Pencil Co., 41 Dickerson Street, Newark, N.J. 07103. Entries must be postmarked no later than midnight January 31, 1973.

Her Son The Cartoonist!



"Fred is still sitting in front of the TV, stunned that the Orioles lost the series!"

"You've got him looking unphotogenic. The director will throw in the towel any time now!"

"Need money?"

The following story about HENRY SCARPELLI, one of those versatile cartoonists who are able to work successfully in a number of different styles, and for various media, was written by CARTOONIST PROfiles photographer, JIM RUTH, and his wife GERRY. Henry, as readers will learn in this article, does a syndicated feature, is Director of Creative Services for a Manhattan Audio-Visual firm, works both in a realistic and in a humorous style for the comic book industry, and does TV as well as print advertising work.

by JIM and GERRY RUTH

Henry Scarpelli believes that you're born to be a cartoonist, which is only slightly better than being born on Staten Island where Henry was born. The Scarpellis, Henry, his wife Claire, and their five year old son, Glenn, still live there.

"I wanted to be a cartoonist forever. My aim was to do adventure and not the big foot stuff. Milton Caniff was my idol. When I was about nine years old, I was fascinated with 'Terry and the Pirates.' I loved the adventure and the good looking girls he drew. I don't know whether I was turned on by Caniff or the Dragon Lady.

"When I was a kid, I wanted to keep drawing. I'd show my drawings to my family and they'd say, 'Oh, Henry, that's good.' It really pushed me on.

"Did anyone else in the family do any drawing? Yes, my mother. She was an excellent artist, though not professionally. She did portraits of movie stars, Lillian Gish, Rudolph Valentino and the like.

"While in High School, the school library put on a show, 'Like Mother, Like Son,' and displayed some of the work she had done when she was young and some of my work. It was really great. I was working on the school newspaper then, doing sports and feature work.

"My parents were marvellous. They supported me morally and financially, that's pretty good considering they had 6 other children to handle as well. Mom was great, she was the typical mother-type, but she didn't overdo. You know how some mothers are always saying, 'Go get your violin, or whatever, and practice,' and the kid never does anything. Well, mine didn't put any pressure on me. She let me do my thing.

"I loved to copy other cartoonists, and I always wanted to show my work. When people told me they liked it, that was my reward.

"No one ever destroyed my confidence . . . until I met my first editor.

"At the age of 17 I volunteered for the army. I was really gung-ho at that time. But I was underweight and they didn't want to let me in. I cried to get in. I was just one pound underweight. Four weeks later, I was crying to get out, but I gained 30 pounds in basic training.

"I used my art and cartooning ability even in the army. I hung my cartoons in the day room. It hap-

TV TEE-HEES . . . Scarpelli's syndicated newspaper panel distributed by General Features - Los Angeles Times Syndicate . . .

pened that one day a Lieutenant saw my work and said that I should be doing training aids or assigned to special services.

"When I finished basic, they were getting ready to send me to Germany, a place I didn't particularly care to go to. (This was several years after World War II and before Korea.) I took all the drawings under my arm and went to my sergeant and said that I wanted to get into special services. He told me with a mild taste of profanity on his lips to go back to my area and get ready to ship out.

"You know how the army is, you're supposed to do everything through channels. Well, I decided to forget that course of action, and I went directly to the battalion commander. I showed him my work and told him that I didn't want to go overseas, that I lived not far from the camp and thought I would like to be in special services. He took me into the office where they have all the records and told them to change my orders. My sergeant and the rest of them hated me because I went over their head, but the fact is I didn't go to Germany. I stayed at Fort Devens, Massachusetts and worked on the Fort Devens Dispatch doing columns and drawings.

"When I got out of the army, I attended the School of Visual Arts and not much later I met John Rouson. He was very instrumental in my career. My uncle was a gardener who did work for John. He showed my work to him. John had several strips going, and he told my uncle to send

Photo by Jim Sotos

The office of Sotos Productions in mid-town Manhattan is where Henry's creative activities take place.

A Scarpelli ink rendering in an adventure style for National Periodicals.

LINDA--RED ALERT-- SOMETHING'S GOT NASTHALTHIA!
I'VE SET ALL AUTOMATIC EQUIPMENT INTO ACTION--KEEP ON YOUR TOES--I DON'T WANT WHATEVER IT IS TO GET YOU, TOO!
EEEEEEEEEE
GOT IT! USING INFRA-RED CAMERA WITH SNIPER-SCOPE--
WAIT A MINUTE--I THINK I GOT SOMETHING--TO THE RIGHT ON THE STAGE!
A HIGHLY SENSITIZED SNIPER-SCOPE, IMPROVED BY THE TECHNICAL GENIUS OF JOHNNY DREW, SHOWS LINDA A FRIGHTENING SCENE, AS THE ELECTRONIC GADGET AUTOMATICALLY, USING BODY HEAT AS A GUIDE, ZEROES IN ON NASTY IN THE ARMS OF SOMETHING OUT OF A NIGHTMARE!
OH, THIS IS WORSE THAN BEFORE! NOW, TO RESCUE JOHNNY, I'VE GOT TO RESCUE HER, TOO! AND I CAN'T LET HER GET TOO CLOSE TO ME WHEN I'M SUPERGIRL!
12

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me around.

"I worked with John on his strip, Little Sport, for the Sunday pages. He taught me all about formats, lettering, layouts, backgrounds, inking and all that. I didn't know any of it. Best of all, I could see my work published every week.

"He also helped me get a job at General Features Syndicate in 1953.

"Three years later, Sport folded as a Sunday feature. Just about that time, S. George Little, the president of the syndicate, came to me and said, 'let's go to lunch.' He told me that he would be interested in syndicating a feature if I had one in mind. That night I came up with 'TV Tee-Hees.' I brought it in the next day. You could say it was an 'overnight' success.

"I left General Features soon after and went freelance.

"One person who always impressed me was Gil Fox. He was so versatile that he could emulate any cartoonist's style. He always said it was a great asset if you wanted to keep busy. He felt that you had to be able to work in all different styles. So many guys stay in one style, they tend to have all their eggs in one basket. And I noticed that Gil was right, they weren't always doing too well.

"I began to work out of my home, doing comic book work, in 1959. My first job was penciling and inking for Stan Lee on 'Millie the Model.'

"From there I went to Dell. I remember that I went up there one rainy day. I was drenched. I was waiting to see Len Cole. He was out to lunch when I got there. So I waited. I waited four hours. He got back just in time for dinner. I sat there the whole time reading comic books and movie fan magazines.

"Len gave me some work doing TV comic books (T.V. shows in a comic book format). I did the Andy Griffith book. I penciled and inked it and brought it in two weeks later. Helen Meyers, the publisher, saw it and called Len in and told him to fire me. She wasn't satisfied with my work. I was crushed, but Len encouraged me. 'I'm going to keep you on,' he said. I did a second book, and brought it in. Meyers looked at it and said, 'This is much better than that Scarpelli stuff.'

"From then on I worked with Don Arneson at Dell, till they stopped doing comic things. But at the same time I was working for Bill Harris at King, doing Blondie, written by Jim Ruth, incidentally.

"Then I worked for Dick Giordano when he was Editor at Charlton. He gave me the opportunity to do Abbot and Costello. (Dick, by the way, is the president of the Academy of Comic Book Artists).

"Before going to National, I prepared a strip for newspaper syndication. It was called the Cross-eyed Pussycat. I was unsuccessful in getting it sold, but I introduced it to National periodicals. They took it and used it in comic book form. After its appearance, it gained popular interest and now National has arranged to do what I couldn't do, syndicate it for sale to newspapers. John Albano, the cartoonist and comic writer is doing the writing.

"At National, I worked for Joe Orlando. They were just beginning teenage comics. I worked on Binky and Scooter. I also ink rendered some of Bob Oksner's Jerry Lewis work, as well as Adventure and Romance.

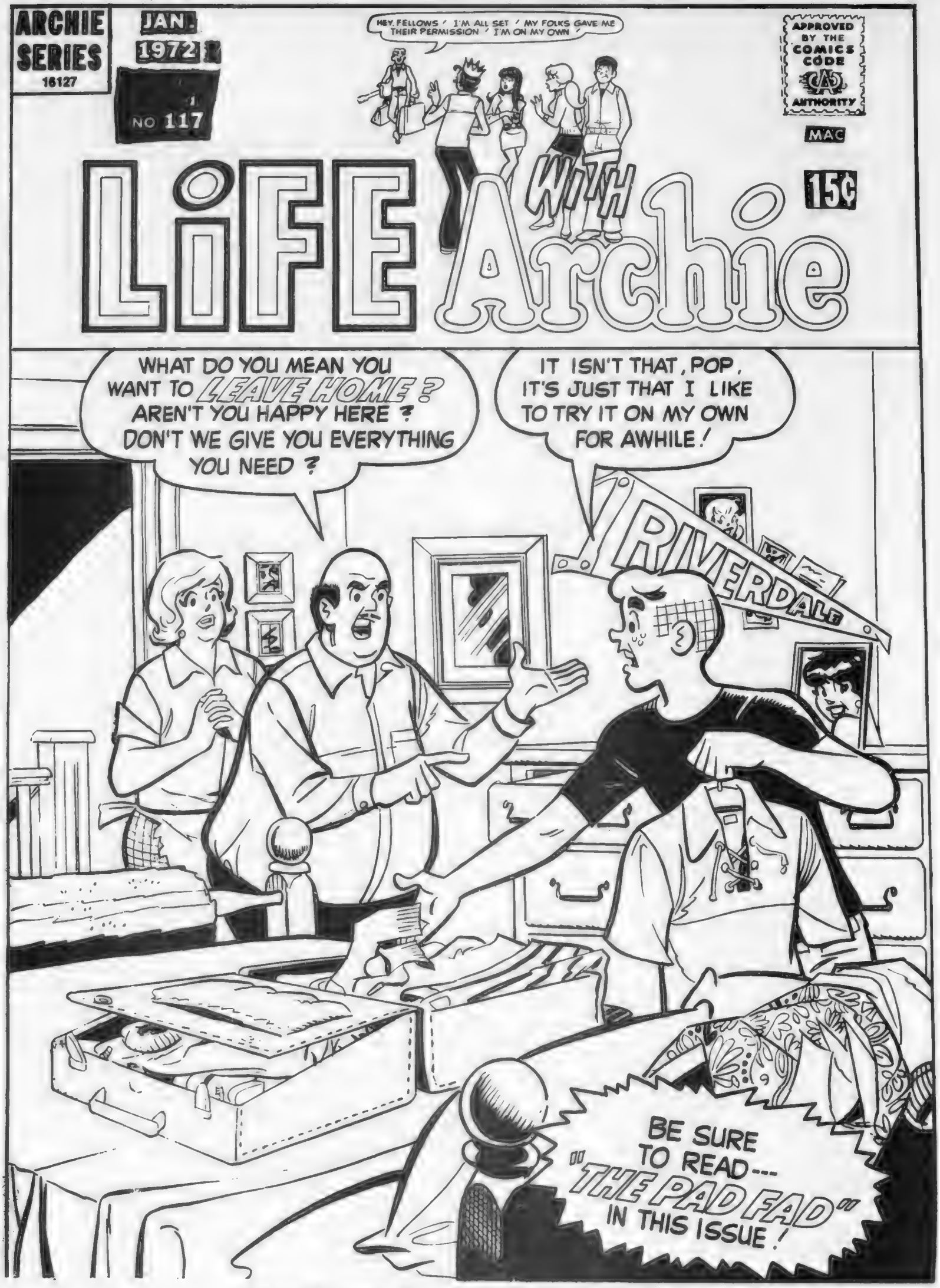
"Incidentally, while I was with Dell Publishing I did pencil and ink work on Andy Griffith, Beverly Hillbillies, Hogan's Heroes, Bewitched, Petticoat Junction, Get Smart and the Flying Nun. This was fun because you had to capture the likeness of the actors which appeared on these television shows which proved good experience for me, it added a new dimension to my work.

"I was also doing illustrating and cartooning work in advertising. Some of the companies I've done ads for are Timex and Howard Johnson, and some promotional art work for Banker's Trust. I was also working free lance on sports and editorial drawing for the Staten Island Advance.

"Just recently, I ran into a boyhood pal, Jim Sotos, who now runs Sotos productions, an Audio-Visual firm in Mid-Manhattan. Jim wanted to have an artist on his staff in his production company. I joined him in that capacity. My function is to create concepts and design characters. I'm now the Director of Creative Services for Sotos Productions. We've produced a TV pilot animated film, 'Laugh at the News,' and completed a Partridge Family Christmas TV commercial.

"I'm still working in the comic book field; among other things pencilling and inking at Archie Publi-

An ink rendering example by Henry for Archie Publications.


ARCHIE SERIES
16127
JAN. 1972
NO 117
HEY, FELLOWS ! I'M ALL SET ! MY FOLKS GAVE ME THEIR PERMISSION ! I'M ON MY OWN !
APPROVED BY THE COMICS CODE AUTHORITY
MAC
15¢
LIFE WITH Archie
WHAT DO YOU MEAN YOU WANT TO LEAVE HOME ? AREN'T YOU HAPPY HERE ? DON'T WE GIVE YOU EVERYTHING YOU NEED ?
IT ISN'T THAT, POP, IT'S JUST THAT I LIKE TO TRY IT ON MY OWN FOR AWHILE !
RIVERDALE
BE SURE TO READ--- "THE PAD FAD" IN THIS ISSUE !

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AM I HEARING THINGS? ...OR IS THAT A BEETHOVEN SYMPHONY YOU'RE PLAYING? I--I NEVER EXPECTED...
EXPECTED WHAT? THAT A FOOTBALL PLAYER ENJOYS CLASSICAL MUSIC?
HOW ABOUT THESE BOOKS?...OR ISN'T A DUMB ATHLETE SUPPOSED TO ENJOY GREAT LITERATURE, EITHER?
DICKENS--SHAKESPEARE--TOLSTOY... Y-YOU READ THEM ALL?
SHAKESPEAR
THE COMPLE TOLSTOY
THE COMPL TOLSTOY
DICKENS
CONSTANTLY... AND IN MY SPARE MOMENTS, I ALSO WRITE! WOULD YOU CARE TO READ SOME OF MY POETRY?
;GULP; I--I THINK I'VE MADE A TERRIBLE MISTAKE ABOUT YOU!
I GUESS YOU DID!
IF YOU'D DONE PROPER RESEARCH, AS A GOOD REPORTER SHOULD, YOU'D HAVE ALSO DISCOVERED THAT I MADE PHI BETA KAPA IN MY JUNIOR YEAR, AND THAT I'VE BEEN NOMINATED FOR A RHODES SCHOLARSHIP!
OH, DEAR...WHAT A SILLY LITTLE FOOL I'VE BEEN! CAN YOU EVER FORGIVE ME?
ON ONE CONDITION...THAT YOU MEET ME FOR ROADWORK TOMORROW AND EVERY MORNING AT THE CRACK OF DAWN!
MY HUNGRY LIPS TOLD HIM THAT WAS THE NICEST DATE I WAS EVER OFFERED...
The END

National Periodicals assigned Henry to many comic magazines and among them has been ink rendering of Romance features.

cations for Victor Gorelick, their production chief.

"I've always kept Gil Fox's idea in mind. I'm prepared to go in any direction that the business may take.

"Where is the business going? I really don't know. I wonder what's happening to the comic book business. They just don't have the distribution or the outlets that they need. They have a great product. Personally, I believe that comic books are one of the best forms of entertainment around. Many people over the age of 14 years old look upon comic magazines as they would daytime television, that they are the lowest form of our culture. My own feeling is that the industry involves some of the best creative people around. If you made a survey today I think you'd find that some educators realize the value of this medium.

"The future of the business will not be determined by talent, but by economics. If they can beat the distribution problem . . .

"You used to have local candy stores where you could buy comics. They don't exist anymore in any great number. The places that sell magazines would rather sell pornography than comics.

"I'd like to go into motion picture production. Not so much with

Photo by Jim Sotos

Henry with his wife, Claire, and young son, Glenn.

FUN WITH ECOLOGY
By Howard Johnson's
HEY!
WHAT'S THAT?
ONE OF THE NEAT EXPERIMENTS FROM INSIDE THE LIDS ON HOWARD JOHNSON'S GREAT TASTING FROZEN FOODS!
YOU CAN PROVE A PLANT ALWAYS TRIES TO FIND LIGHT!
PUT A HOLE IN A PAPER BAG. COVER A PLANT WITH THE BAG. THE PLANT'LL GROW TOWARD THE LIGHT!
ECOLOGY EXPERIMENTS AT HOME OR SCHOOL
To Prove
SOME TIME LATER
WOW! IT WORKS!
COLLECT THE WHOLE SET OF ECOLOGY EXPERIMENTS, PUZZLES AND GAMES. MOM CAN GET 'EM IN HOWARD JOHNSON'S MACARONI & CHEESE, TUNA, CHICKEN OR HADDOCK CASSEROLES!
© 1971, Howard Johnson Company

This ad for HOWARD JOHNSON'S, which appeared in Sunday comics sections nationally, was done by **Scarpelli.**

THE STRANGE CASE OF THE UTMOST SAFETY

WRITER: JIM RUTH

ARTIST: HENRY SCARPELLI

LATE ONE EVENING IN THE LIBRARY OF THOSE TWO MASTER DETECTIVES
I REMEMBER ONE CASE LIKE IT WAS YESTERDAY! I CALL IT THE CASE OF THE UTMOST SAFETY!
I REMEMBER THAT CASE... IT WAS YESTERDAY!

In the area of satire, here is the first page of a promotional booklet Scarpelli did for the Bankers Trust Company in New York.

my art work, but using my art background to create something on film.

"My favorite cartoonist? I really don't have one. If you had me up against a wall with a gun pointed at me, I guess I'd have to say Mort Drucker of Mad Magazine.

"My feelings on young talent. I have to agree with John Gallagher (Cartoonist Profile #12) and strongly disagree with my good friend, Neal Adams (same issue) that a person shouldn't annihilate young talent. Neal says that you should be honest and tell a person where it's at. But you find that out yourself, when you go around with your work. You learn very quickly where it's at. You shouldn't be destroyed before you get the chance to find out for yourself. At that point you can decide what you want to do. You can always become a cab driver or whatever else you want, but you shouldn't make that decision before you have had a chance to try the art route."

In 1971 Henry won the First Annual Award (The Shazam) for Best Inker in the Humor Division from the Academy of Comic Book Artists for the year 1970. ●

From the TV pilot film—'LAUGH AT THE NEWS' written and drawn by Henry Scarpelli, produced at Sotos Productions.

"Your cause for our people is just, my son . . . if it fails, at least you get Jane Fonda's autograph!"

Memories of MILT GROSS

Our friend, cartoonist I. KLEIN, has written herewith some of his personal memories of that legendary comic genius, MILT GROSS, for CARTOONIST PROfiles. Klein himself was one of the original cartoon contributors to The New Yorker magazine, and for many years, ever since his association with Walt Disney Productions, has been an important figure in the animation industry. He currently edits TOP CEL, the monthly publication of Screen Cartoonists Local 841, the animation union in New York City. In addition, several of the examples of Milt Gross' cartoons included with these reminiscences are printed through the efforts of Lew Landsman, who was a constant companion of Milt's for many years. At the conclusion of I. Klein's comments, we are also including a few additional memories supplied by Landsman. Mrs. Milt Gross, who now lives in Beverly Hills, California, has given her permission for the reproduction of Milt's cartoons here. She has told us that she could fill a volume about the greatest guy she ever knew.

As many of our readers know, The National Cartoonists Society long ago named its charitable fund, the MILT GROSS FUND, in honor of this warm-hearted and generous cartoonist.

MILT GROSS

By I. KLEIN

The first time I saw Milt Gross he was saying good bye as he was going off to war. The second time, when he had just returned from the war. That was World War One. There was a year's lapse between the going and the coming back. During that year he served in the front lines in embattled France. There on one occasion he was buried under a shower of earth. A German shell had exploded near his "comfortable" trench. After he was dug out, Milt Gross was none the worse for his premature interment. He survived to rank high among the jesters of the "Roaring Twenties" with his "Count Screwloose", "Dave's Delicatessen", "Nize Baby", "Looy Dot Dope", and other hilarious comic strips and "literary" buffooneries.

He was in military uniform on my initial sighting of him. I was struck by his toothy ear-to-ear smile. That smile radiated happy-go-lucky good fellowship. He was shaking hands with the guys he knew. The location of the first place of the goodbyes and welcome-homes was at the animation studio of Hearst International Film Service at Seventh and West 49th Street in New York City. I was there at my first job at animated cartoons. (Milt Gross was among the early pioneers in that profession). That was in the Spring of 1918. Then, one year later, in the Spring of 1919, at the Mutt & Jeff animation studio he appeared again with that wide, beaming toothy smile. By that time I knew something about that man, although, when he walked in, I only recognized him as the same fellow with that unforgettable face of the year before. The visiting "dough boy" was identified to me by Ted Sears, one of the young fellows working at this Mutt & Jeff Studio. (Ted Sears was later to become one of Walt Disney's top story men.) Milt Gross had not developed his large reputation at that time, but his cartoons had been published in a small way in the New York Journal and he was greatly admired by those who knew him. Among those admirers was Ted Sears.

Milt Gross had worked at the Mutt & Jeff Studio prior to leaving for the army service. Sears started telling me about Milt as soon as I began working at the studio, saying that Milt had been an office boy on the N.Y. Journal and had his cartoons printed in that paper. Ted Sears was very proud of Milt. Then Ted pointed out original pencil renderings of the budding young master cartoonist. They were drawings on the beaver board partitions that separated the big bull pen from the office area and from the camera room. I remember one example . . . a drawing of a framed picture hung by sus-

penders from a large nail. The portrait of a silly character stuck his head out beyond the frame, with a balloon saying: "OI!" Another cartoon person was drawn as though he was crawling out from the crack where two sections of the beaver boards met. There were other comic drawings of figures anticipating his future comic strip characters, in that loose, hilarious comic style characteristic of Gross.

I did not meet Milt Gross personally until about three years later. I had been dividing my time between jobs at animation studios and studying in art schools. School was out in late Spring and I was scouting around for a job. I thought I'd try a mid-town cartoon studio. I heard that Milt Gross was working there. I phoned Milt at that studio. He said, "You're Teddy Sears' friend, I know all about you. Come down. The producer's wife interviews people. Ask for her."

I had prepared a sample of my animation on paper, like an animated flip-book, except that it was drawn on letter size paper. I took this sample along with me when I went to that studio the next day. I asked for the lady. She came out, riffled the animation sequence through her fingers as she would a flip-book. After one flip through she thrust the drawings back at me and said in an angry voice: 'No, I can not use you!" I could not understand that violent rejection. My work could not have been that bad that it warranted such a dismissal. I asked the telephone clerk for Milt Gross. He came out and greeted me like an old friend. I told him what had happened. He took my animated drawings and flipped them through.

The effect on Milt was just as surprising as on the lady except in an opposite direction. He started to laugh almost hysterically, tears in his eyes . . . then gasping for breath, he said that I should have shown the sample to him first . . . that it was the wrong thing to show to a German woman whose sympathies were with her "fatherland", particularly for the Kaiser. You see, my stack of drawings showed a close-up of the Kaiser holding the globe of the world in his hands and pushing it into his mouth which opened wider and wider to accommodate the large globe . . . suddenly an explosion . . . the smoke clears revealing a tombstone marked "Der Kaiser. R.I.P." The bird of Peace, a dove, sat on top of the tombstone.

Self-portrait by I. KLEIN.

There was one animated cartoon on which Milt Gross and I worked on, though in separate capacities. This also happened back in the "silent film" days. I was working at a studio that produced promotional and educational films. The films were mostly "live" with animated sequences. I did the animation. In fact I was their entire animation department and their animation camera man. This particular film promoted a new insect killing spray being introduced to the buying public, called "Flit", (which became a very familiar product.) It was a live action picture with a long animated sequence. This sequence came from the advertising agency with ready-made layouts and cartoon characters. The cast of characters were all pestiferous insects. They were all very funny indeed. Why not! Their creator was Milt Gross.

By 1924 Milt Gross's genius as a

humorist, both in drawing and writing, was widely appreciated. Early that year Milt let me know by way of a mutual friend that The New York World was looking for a replacement for the cartoonist who was doing a panel for that paper called "Metropolitan Movies". Milt knew that I had ambitions to do cartoons for publications and had had my first professional cartoon published in "Judge" around that time. After receiving this "tip", instead of rushing down with some cartoons dashed off in a hurry, I started to wander around the city looking for real life New York material. Just about that time, by chance, I met Milt on the street on Broadway around 142nd St. (I was living in upper Manhattan.) Milt Gross was pushing a baby carriage, with a baby in it, of course. He had come down all the way from about 180th Street. He said the kid needed the sunshine and he needed the walk. The first thing Milt Gross asked me was how I was doing on the "Metropolitan Movies" thing. I told him. He agreed that I had the right idea, but I should hurry . . . there was strong competition.

Nevertheless, it was not until early Fall of that year that I felt ready to make my move, I took about eighteen finished cartoons down to the New York World on Park Row. I met Ernie Bushmiller. I hadn't met him before but he knew about me, I believe, through Milt and Ted Sears. Ernie greeted me like an old friend after I told him my name. I still remember Ernie wore a bold colored vest. He looked at my drawings and seemed to enjoy them and then took me in to the editor in charge, introduced me and explained why I was there. The man greeted me very pleasantly, but even before he looked at my stuff he told me that I was too late, that two cartoonists, Denys Wortman and another illustrator type of cartoonist had received the assignment. Soon after, Wortman alone did the "Metropolitan Movies". He continued doing an outstanding job on it for many years.

I took my New York cartoons around to several other publications and almost "made it" with a new newspaper, "The N.Y. Graphic." After that I put those drawings aside and concentrated on my animation. Then in December 1924 or January 1925 I received another tip from Milt Gross by way of Ted Sears, who seemed to be my "line" to Milt. The tip was that a new magazine was soon to start publishing, where my New York drawings would fit in, . . . that magazine was to be called "The New Yorker". Milt never saw my "Metropolitan Movie" drawings, but they must have been described to him by Ernie Bushmiller. My first step was to redraw my cartoons in a "modernistic" pen and ink style. I sold three right off to "The New Yorker" within a month after that magazine started publishing. Later they bought others of that group of cartoons plus new ones as time went on. They continued buying for ten years until I left New York for Hollywood.

After the "New Yorker" tip I did not hear from Milt Gross directly or indirectly. His reputation continued to grow during those years. Then in Hollywood about 9 P.M. one night, after I had been living there with my little family for over four years, I received a phone call. The call was from a man I was working with at the Disney Studio. He said he had a visitor, a friend of mine, just arrived in Hollywood, who would like to talk with me. The man was Milt Gross.

Milt and I had an exchange of greetings. Then, with permission of his host, he asked if my wife and I would like to come over for a quick hello and a drink . . . a quick consultation with Ann and we drove over (a mere six or seven miles). It was more than a quick hello in fact, we had so much to talk and laugh about that we did not return home until well after midnight.

Milt Gross's wife was not present at this reunion. I guess she felt that Milt was visiting with his personal friends and so left him strictly alone. The father of the Disney artist at whose home we were, had worked with Milt Gross on the old "New York World". Gross had come to Hollywood on a nice fat contract with one of the big studios. He did not hesitate to tell us the amount but added that his agent's share reduced it considerably.

We "threw a party" for Milt with a crowd from the Hollywood animation business. After that he phoned us often just to say hello. Sometimes, during the day he'd phone while I was at work to tell my wife Ann a funny story that he had just heard and to pass it along to me.

They bought Douglas Fairbank Jr.'s house. It was an unpretentious, typical Hollywood home, stucco exterior and even the living and dining rooms had stuccoed walls. The structure was two stories high, set on a small lot, shrubbery in front and a hedge bordering the path to the sidewalk.

Important people came to see Milt Gross. His fame was still widespread. Milt told me that one night they were expecting titled English visitors . . . two couples. He had met one of the men before. Milt told me: "You know, those titled guys have their own way of behaving. They arrived in a cab. I went out and met them at the curb. The two ladies and one of the men walked into the house, but the last one said, before entering, 'One moment please, I've got something to do." The thing the guy did was to stop and urinate into the hedge alongside our walk. He finished, said 'Now I feel better, y'know." Milt added to me "Maybe their old castles have no inside plumbing . . . or maybe he thought we haven't."

Milt told me this anecdote while he and I were out sketching. He and I would drive to places near the

beaches with our sketching material . . . we'd draw and we'd talk. Our favorite spot was where the oil digging rigs were set up around Venice beach, and around Santa Monica. We only sketched in pencil. I was most pleasantly surprised at the fine bold quality of Milt's drawings. They were very unlike his comic strip drawings. I regret not asking Milt for one of them.

Milt would drive to our house or I to his fairly early in the morning and then off to search for a "location". Our conversation was mostly from him, telling me things of his past . . . all the money he lost in the 1929 stock market crash and that he never really recovered from his losses . . . that he was getting no royalties from comic strips of his like "Looy Dot Dope" which were being rendered by "ghosts" . . . about how nervous Charley Chaplin was about unexpected visitors. When he (Milt) worked as a story man for Chaplin on a previous stay in Hollywood, one night working alone with Chaplin there was a knock on the door . . . no one was supposed to be working in the building. Chaplin dashed to the far side of the room which had a very high fireplace. Chaplin hid in its deep recess, and had Milt open the door. It was the night watchman making his rounds. Later on while we were sketching, Milt started to talk about the possibility of doing a cartoon series in animation, independent of all his previous characters. He wanted me to speculate with him on this project, story and gag-wise. He talked about gags rather than characters. We bounced some ideas around but by that time my wife and I had agreed that five and a half years in Hollywood was enough for us. On our last sketching outing in early 1940 I told Milt we were returning East. He wished us luck.

I never saw Milt Gross again though we exchanged a brief letter or two. I was shocked to hear in 1953 that Milt Gross died on his way home from Hawaii .

Paintings by Milt Gross.

"AS YOU SEE IT IN THE CAMP"

As we promised earlier, the following memories of Milt Gross have been supplied by Lew Landsman who worked with Milt Gross in several animation studios and was his constant companion.

by Lew Landsman

I recall that the way Milt got a job for the N.Y. World was very dramatic. He was sitting in City Hall Park, on Park Row, opposite the Pulitzer Building, and in desperation decided to call Ralph Pulitzer, who had his office in the 'Dome'. He got through to Ralph and Milt gave him a pitch that he could give the paper the greatest cartoon feature in the world. Ralph ok'd him for a job in the Cartoon Department which included H.T. Webster, Will Johnstone, Denys Wortman, Herb Roth and others. There were some whom I don't recall EXCEPT a little squirt with no eyebrows that cracked us up with his gags—ERNIE BUSHMILLER! (Ernie and I started a friendship that is still going strong). The World started Milt with a panel feature that was plunked in the middle of the classified ads, called HELP WANTED. It was a natural for Milt because it was strictly a 'Then the Fun Began' type of idea which Milt had done as a kid, while on the N.Y. Journal as an office boy in the Art Department. After doing a few strips and panels on the World—Babbling Brooks, Dave's Delicatessen, That's My Pop, Banana Oil, Hitz & Mrs., Count Screwloose & his Dog, Iggy—the break came for Milt when Louis Weitzenkorn, the Sunday Editor, asked Gross for a fill-in for the Met page in the Sunday World. Milt only wrote the same stuff that he had been entertaining us with for years. In the beginning, he titled it, "Heard in the Dumbwaiter." You know the rest.

With Milt you just knew you were in the presence of Genius—managing 5 or 6 strips and panels simultaneously, Sunday pages, writing articles for Cosmopolitan, Argosy, Smart Set, Vanity Fair, lectures to clubs, personal appearances—but the show went on! He seemed to operate without effort — it just flowed! ! !

I recall when he became interested in painting—I muttered to myself, "Milt, you're an 'outline' cartoonist! How dare you tread on territory where walked Van Gogh, El Greco, Vlaminck?" But he went at it with real intensity—he tried to take me along on his painting expeditions but I would have been ashamed to hold a brush next to him! He started with oils and did some fine subjects, but it is my feeling that he made his black and whites with greater fervor than the colored oils. He had several noteworthy exhibits. He was the kind of person that happens once in a century—he died at 58, but he lived 10 lifetimes! He was on the Lurline, returning from Hawaii, when the end came. He had been on the coronary list for some years but we didn't realize how serious it was.

I am sending along some choice material that antedates the Milt Gross most people knew—like some of the things he did during World War I. Incidentally, Milt told me he received 5 bucks apiece for cartoons such as the one he sent to the old N.Y. Globe.

The World.
"Circulation Double Quota to All."
Edition for CAMP UPTON Long Island, N. Y.

ARMY NEWS
FOR ARMY MEN
AND
THEIR HOME FOL

JULY 1, 1918 No. 3

DRAWING 'EM OUT—THE STUMP'S THE THING.

By Milt Gross.

I GOTTA IA
ILL SEND THE PICTURE TO THE BRONX HOME NEWS
A MISKEETER JUST BIT ME
CALL THE CORPORAL OF THE GUARD
MILT GROSS. PVT. PRIVATE. CAMP UPTON
MISSED IT AGAIN
Y-Y-O
?
?
THIS PICKS FEELING LIGHTER - I MUST BE GETTING STRONG IN THE ARMY
HOW DO Y'SALUTE WITH A RIFLE?
YOU SALUTE WITH YOUR HAND
OOH! IM DIZZY
PHONY

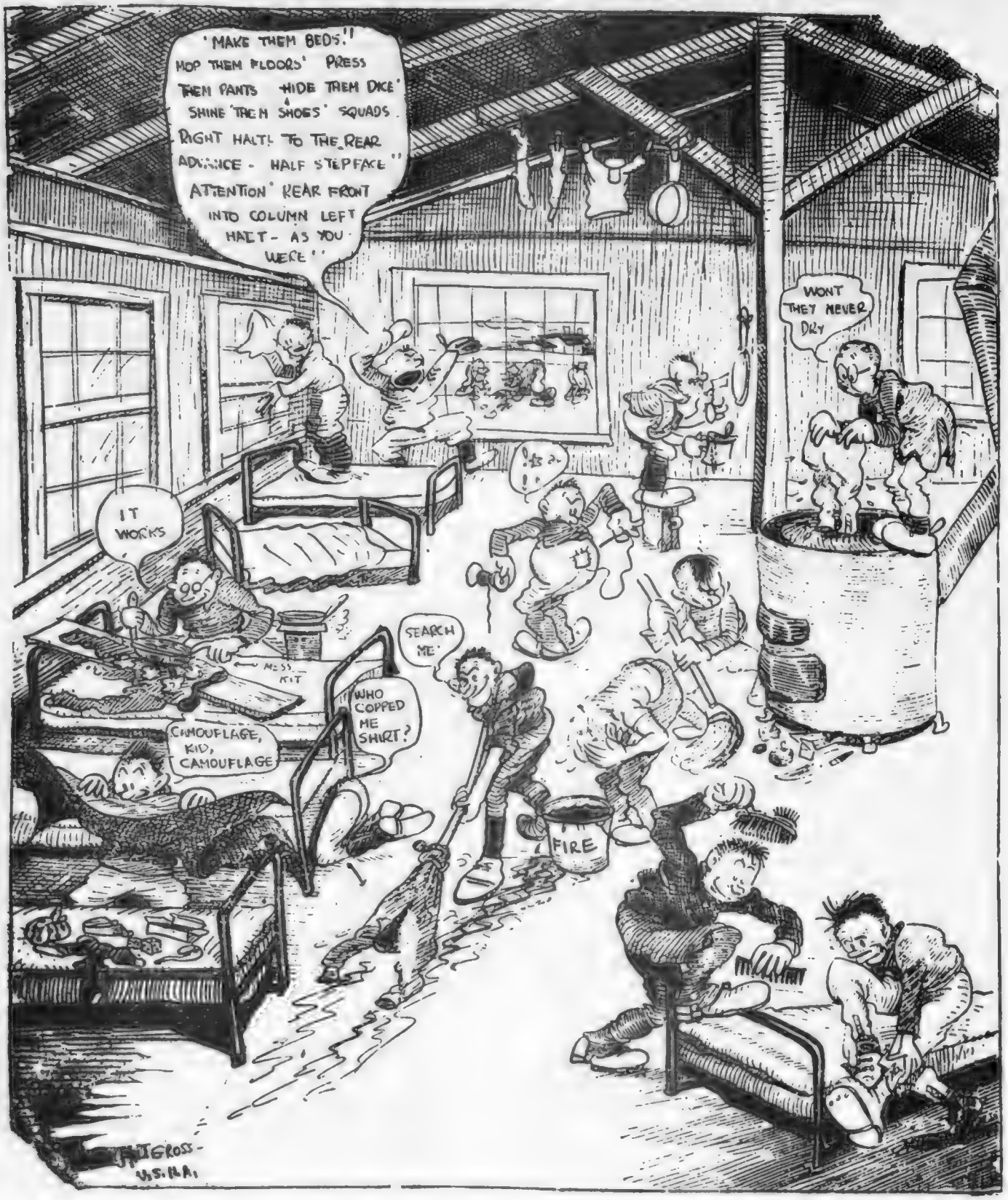
RETARY BAKER TO ITA Y. | MANY

Reprinted by permission of Mrs. Milt Gross.

Reprinted by permission of Mrs. Gross.

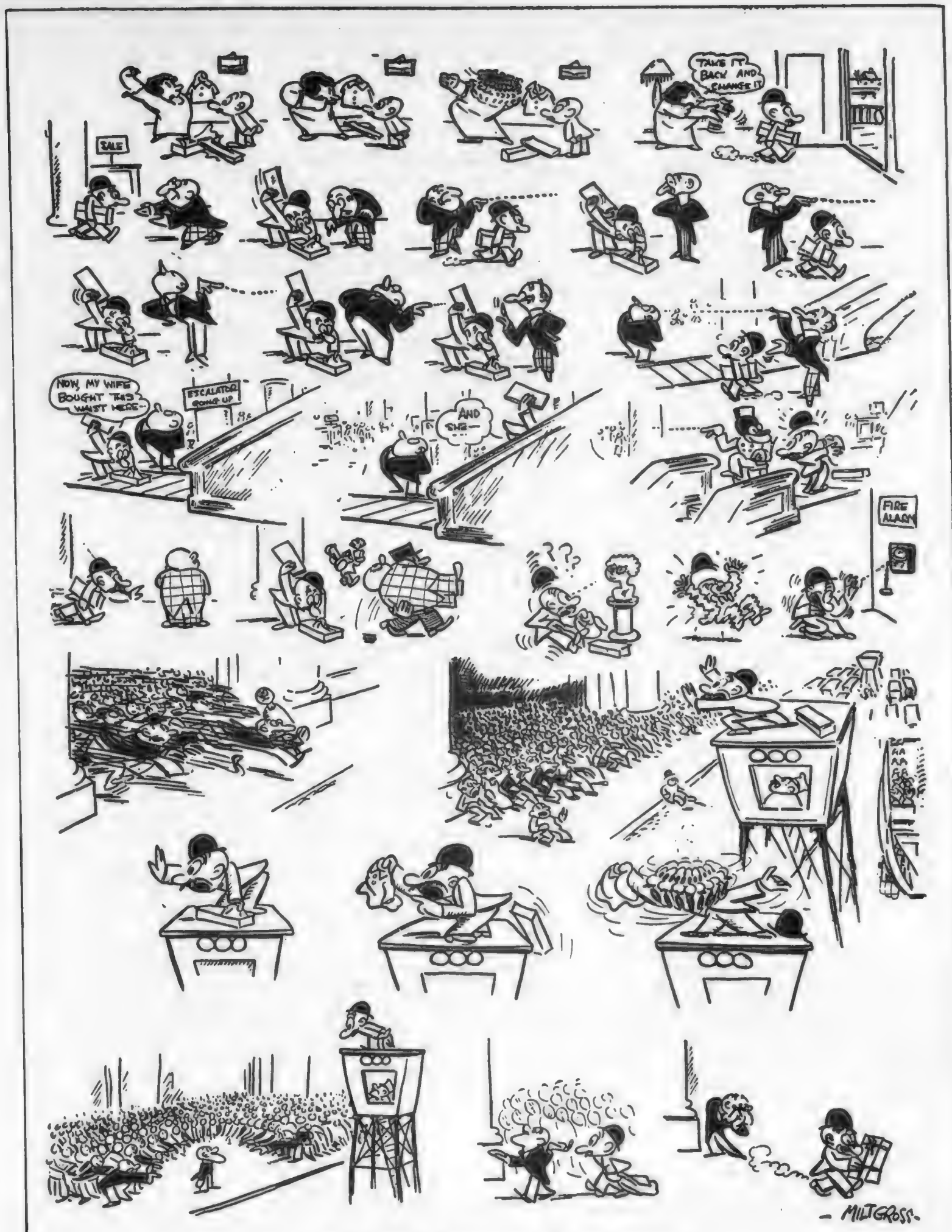
THE GLOBE AND COMMERCIAL ADVERTISER, NEW

Preparing for Inspection in Camp. —By Private M.


'MAKE THEM BEDS!' MOP THEM FLOORS' PRESS THEM PANTS HIDE THEM DICE' SHINE THEM SHOES' SQUADS RIGHT HALT! TO THE REAR ADVANCE - HALF STEP FACE" ATTENTION' REAR FRONT INTO COLUMN LEFT HALT - AS YOU WERE"
WONT THEY NEVER DRY
IT WORKS
MESS KIT
CAMOUFLAGE, KID, CAMOUFLAGE
WHO COPPED ME SHIRT?
SEARCH ME
FIRE
J.GROSS - U.S.A.

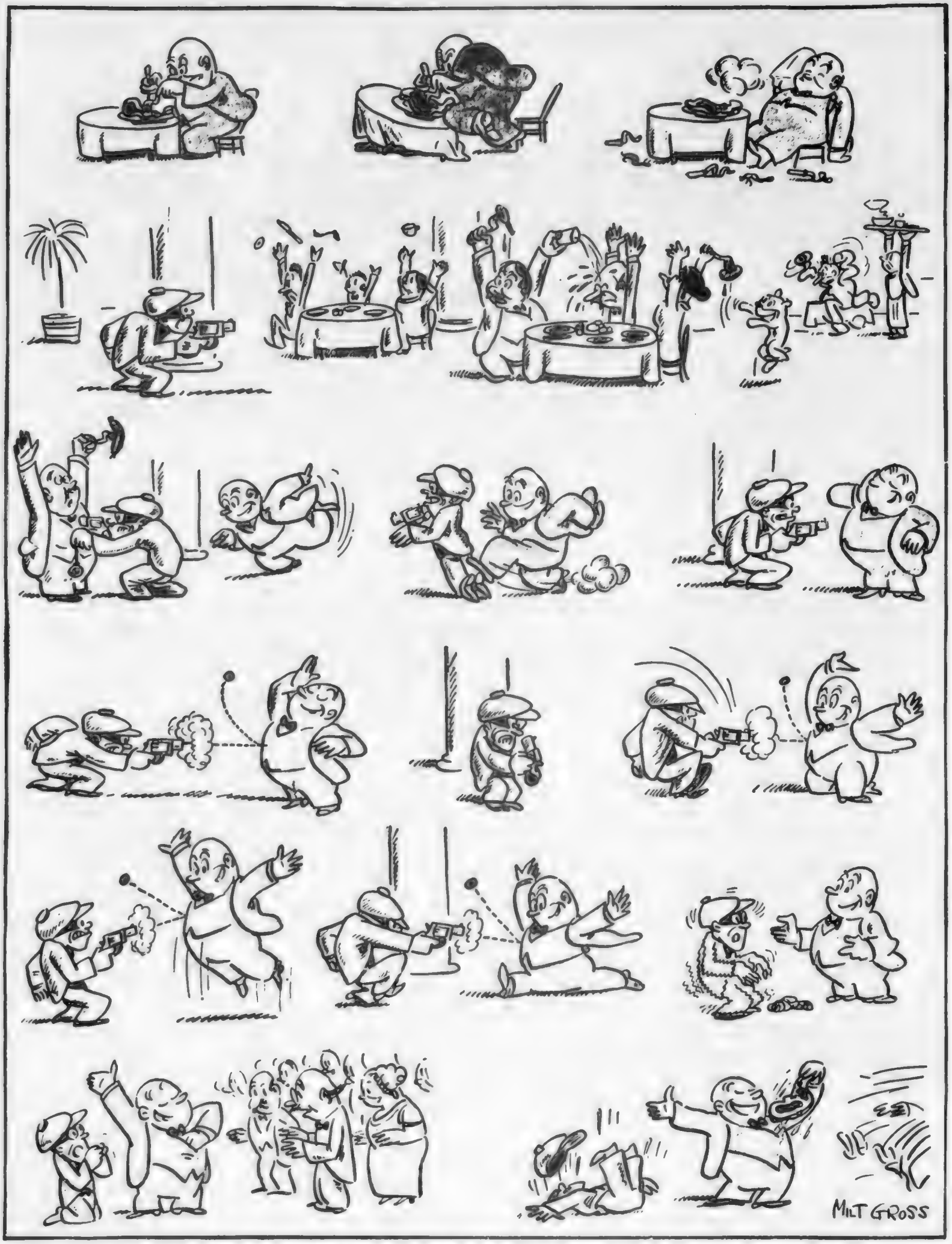
Landsman notes that Milt Gross received 5 bucks for cartoons such as this one during World War I.

Reprinted by permission of Mrs. Gross.



HIS WIFE NEEDED A CHANGE'

TOUGH LUCK



Reprinted by permission of Mrs. Milt Gross.

Photo by Jim Ruth

Here's the story behind the accompanying photo: the MAD Magazine gang always gives Publisher BILL GAINES a Christmas present and, a few years ago, they had just about run out of gift ideas. That is until somebody remembered that 'King Kong' is his favorite movie (we understand that he'll run it for anyone anytime), and that he had always wanted his own gorilla as a kid! That was enough to go on, and so a couple of the MADmen went down to Greenwich Village in search of a gorilla suit for him. They saw nothing but a ratty-looking one and, as a result, Sergio Aragones, shown in the photo, said, "we can do better than that!" Sergio, we understand, spent two days in a friend's loft working with paper mache and fur, and sculpted the monster you see in the picture. There was considerable head-turning in the lobby of the building which houses the magazine, as this behemoth was being trundled in a dolly up to the elevator at 9:30 one morning, a short time after that. Before Publisher Gaines arrived that day, 'King Kong' was fastened in a window in his office and the drapes were drawn to conceal the 3-dimensional monster. The climax came when the publisher put in his appearance. The staff gathered in his office, the drapes were pulled, and we leave to your imagination what the reaction was! As you can guess, the gorilla still occupies a place of honor in Gaines' office.

Magazine Cartoonists Guild

MCG

LEE LORENZ, the 'New Yorker' cartoonist who discussed his own career in Issue #12 of CARTOONIST PROfiles, talks about the MAGAZINE CARTOONISTS GUILD, of which he is the immediate past-president, in this second installment.

Lee Lorenz in his 'New Yorker' office.

Q: What's the future going to be like for the magazine cartoonist?

A: Challenging — it doesn't look very good at the moment, but it's hard to know how much of this situation reflects the downturn in the economy and how much of it is endemic to the magazine field. Certainly the magazines are not folding because of the price of the editorial content. This is a very strong feeling of mine, and it has a lot to do with why we have a Magazine Cartoonists Guild, because the art and the written material seems almost a secondary concern for most magazine publishers. The costs of magazine production and distribution have gone up continually, largely because many union contracts are tied to the cost of living, and of course mailing costs have skyrocketed. Added to this are the pressures the TV industry has put on the publishers as they compete for advertising. As a result, this squeeze has been felt most strongly by the people who actually produce the editorial material—the writers and the artists. Not so long ago the business manager of a major, highly successful magazine—one of the few that's been running up profits—told me that he couldn't tolerate a raise to the cartoonists because these cartoon costs, etc., were going to put his company right out of business. Well, this is a magazine that pays, over the period of a year, about $30,000 (maybe $500 a week) for their cartoons, in contrast to the enormous sums they pay the printers, the binders, the distributors, the paper suppliers, and others. When you compare the two, the cartoon expense is nothing! This business manager can't get angry at the unions because he can't do anything about it. So he takes it out on the artist.

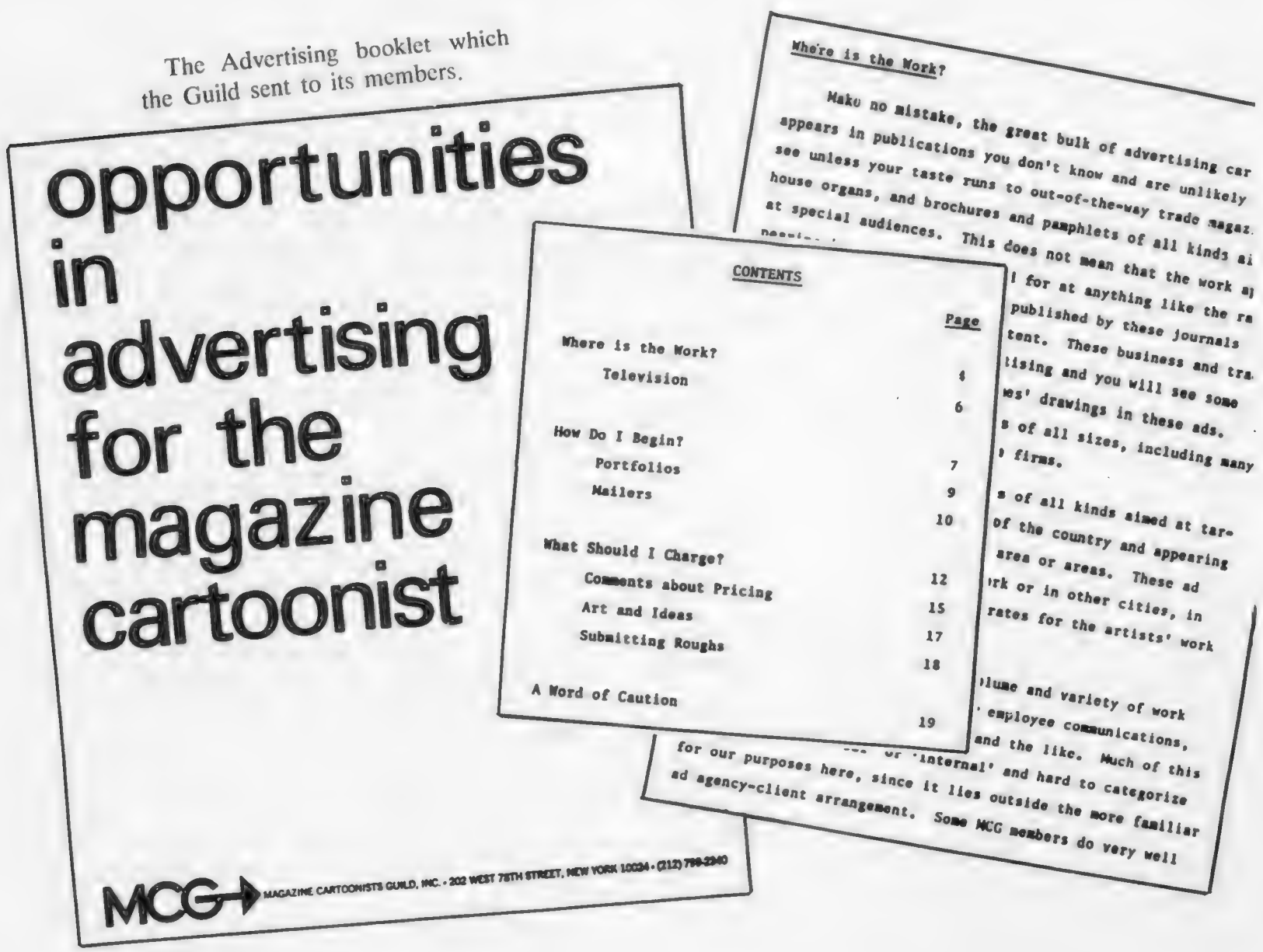
Think about the magazine writer for a moment—look at the quality of magazine writing—what ever happened to the short story writers in magazines? Most of the magazines now use freelance work from people who are already established as novelists, or from authors of some kind or another who have an established reputation in a different field and who don't rely on this freelance work for magazines. The magazine writer, as a consequence, is a vanishing breed. Of course we're talking here primarily of the large circulation national magazines. I do see some cause for optimism in the increasing number of specialty magazines using cartoons.

Q: What are some of the things which the Guild is doing to help its members to adjust to this changing

situation?

A: We try to make people in the field aware of other outlets for whatever talents they have. We're attempting a dual approach to this problem. First, we're stepping up our efforts to open more magazines to cartoons. We have recently prepared a mailing piece to potential markets, outlining the value of magazine cartoons, and the ways in which the MCG can help publishers secure quality material. Working from these responses we prepare a Marketing Opportunity Bulletin outlining the new markets' needs, rates and so forth. These Bulletins are then mailed to our membership. The results of this campaign, being handled by member Roland Michaud, have been very encouraging so far. I think we all feel a little edgy about the narrow base of magazine cartooning. You have to look for other sources of cartoon income—it's important to know they're there. And for most people it's a good idea to try something a little different, even if a switch isn't necessary right at the moment. Everybody should have a lifeboat ready. In this connection, the Guild has been running a series of seminars on children's books, and on various other areas. As an example, at one of our general meetings, we had a seminar on advertising, which was taped by the chairman of our marketing promotion committee. Using this material, and adding information gained from some interviews he conducted on his own, Don Reilly, our Marketing Promotion Chairman at that time, prepared a booklet on advertising which we distributed to members. We have also had a seminar on children's books, participated in by a couple of publishers, some editors from the field, some members who've done kids' books, as well as other artists in this area. Once again we taped this seminar which produced information about contracts, prices, how to prepare the material, what should go in a portfolio, whether to work with an agent or not, advantages of writing, or not writing, your own material, how elaborate your presentation should be, etc. Our most recent seminar was on the potential and pitfalls of newspaper syn-

The Advertising booklet which the Guild sent to its members.


opportunities in advertising for the magazine cartoonist
MCG
MAGAZINE CARTOONISTS GUILD, INC. • 202 WEST 78TH STREET, NEW YORK 10024 • (212) 799-2340
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What Should I Charge? 12
Comments about Pricing 15
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Submitting Roughs 18
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Where is the Work?
Make no mistake, the great bulk of advertising car
appears in publications you don't know and are unlikely
see unless your taste runs to out-of-the-way trade magaz
house organs, and brochures and pamphlets of all kinds ai
at special audiences. This does not mean that the work a
for at anything like the ra
published by these journals
tent. These business and tra
tising and you will see some
es' drawings in these ads.
s of all sizes, including many
firms.
s of all kinds aimed at tar-
of the country and appearing
area or areas. These ad
rk or in other cities, in
rates for the artists' work
lume and variety of work
employee communications,
and the like. Much of this
'internal' and hard to categorize
for our purposes here, since it lies outside the more familiar
ad agency-client arrangement. Some MCG members do very well

dication.

Q: What are some of the Guild's other objectives?

A: Well, we try to tighten up practices in the magazine field. This includes return of originals, control of secondary rights, raising rates,etc. Then we try to do anything we can to upgrade the image of magazine cartoonists generally. Cartooning certainly has a distinguished history, and it's an art form with its own limitations and its own demands. Not that every cartoonist is a major artist, but it's a field that has produced major artists. We have run a series of Exhibition/Auctions over the last three years in an effort to enlarge the audience for cartoons as a collectable art form. These have been extremely successful, financially as well as artistically.

Currently we are discussing with Xerox a major cartoon show to be initially hung at their corporate headquarters in Rochester, New York, and later to be circulated around the country.

Q: How much of a membership do you have?

A: It's about 200 and this figure represents most of the active magazine cartoonists in the country. Incidentally, out of this number, less than 100 are in the N.Y. metropolitan area, so we have a continual manpower problem. We have so many projects we'd like to do, and even the simplest ones are very time-consuming. Aside from RON WOLIN, our Executive Director, we have no other paid staff. (We do have a legal counselor on retainer).

I might add a word or two at this point about a couple of our important committees. Our Market Promotion Committee is concerned with promoting and developing new markets, while our Media Relations Committee deals with magazines, discussing policies, purchasing arrangements, rates, etc.

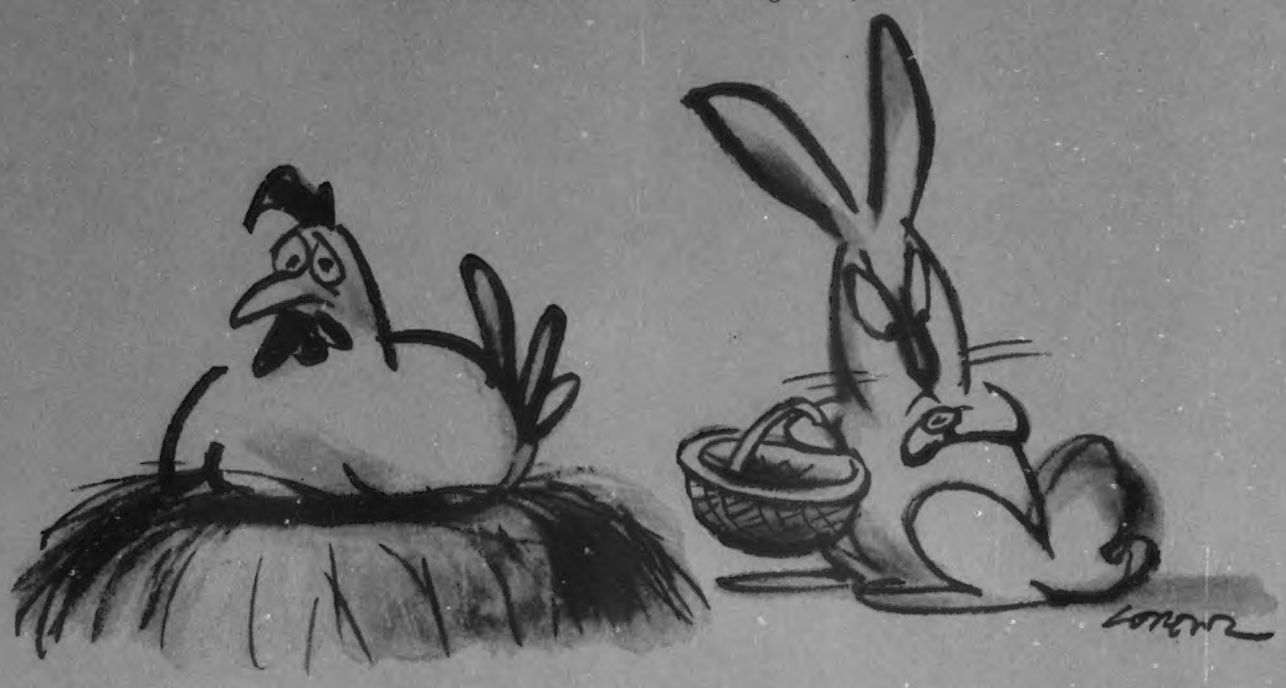
Q: How do you proceed when you're attempting to raise rates?

A: By this time we have a pretty well worked out procedure. We develop as much specific material about the magazine as possible. We show how the magazine has prospered (if it *has* prospered), how its volume of advertising has gone up, etc., and we try to show where the cartoonist stands in relation to this. In most instances, we find that if profits have gone up 600%, cartoon rates may have increased 5%! The Guild is not a union—it's a non-profit, tax-exempt organization—and it's not possible for us to enter into any legal agreement with a magazine, nor can we do anything that's binding either on our members or on a magazine we're dealing with. Our success depends primarily on the persuasiveness of our arguments and the solidarity of our membership. If we're dealing with a reputable firm, the publisher's word is usually enough. If we're dealing with a firm that's not quite so reputable, we try to develop a contractual arrangement between the individual cartoonist and the editor or the publisher, and this, then, is a legal document between these two parties.

I suppose our aggressiveness reflects the spirit of the times but a lot of it just grows from economic necessity. There was a time when there was plenty of work around for cartoonists—those days may be gone forever. Nowadays a cartoonist has to start cashing in on what he's built up over the years. The only equity you have in this business is the rights you have in your own work. One of the fundamental objectives of the Guild is to secure second rights from all publications. This is not an easy task because most magazines take all rights as a matter of course. By the way, unless a magazine specifically returns secondary rights to you, the law assumes that you've sold *all* rights. A magazine like 'Playboy' gets an awful lot of mileage out of their material. They're now bringing out paperback books, greeting cards, etc., using cartoon material to which they own all rights. Although they're paying the cartoonist something, he has no leverage—he has to accept whatever is offered. This problem is primarily a matter of education—not just the matter of educating the people who buy the material—but cartoonists themselves. It's like telling Richard Rodgers that since 'South Pacific' did well on Broadway, he should accept less for the Movie rights. Similarly the cartoon value should be determined by the use to which someone *now* wants to put it. How much money the composer or the cartoonist has *already* made on it has no bearing on the case. The cartoonists have been taking it on the chin so long, and they are so much on the defensive in dealing with magazines, that they tend to overlook the value of these subsidiary rights.

Q: Have you ever considered the question as to whether the Guild should become a union?

Drawing by Lee Lorenz
© 1970 The New Yorker Magazine, Inc.



A: Some people think that it would somehow inhibit their creative independence. However, we did examine the idea with a lawyer a year or so ago, and we decided that we wouldn't recommend becoming a union for a variety of reasons—at least for the present. However, the possibility of somehow using the clout of a union is one we've often considered. For instance, the most blatant example of what can happen when you don't control second rights is the currently revived 'Liberty' Magazine. It's produced by photo-offset from the original pages, no type is set, and no royalties are paid to the artists and writers represented. Now I would think that this would be a sobering example for the lithographer, the typesetters union, etc. They should consider where they would stand if this trend continues. Maybe some kind of a united front could be developed in this situation. The unions, I'm sure, would certainly not hesitate to bring everything they have into a fight to prevent magazines like this from sprouting up all over the place. They probably would demand something similar to the standby musicians—they'd want to get paid whether they set the type or not.

The biggest problem for the cartoonist remains the tendency to under-value his work. Cartoonists have been badly treated by magazines for decades. I remember going into 'True', years ago, when I was just starting, and seeing Mischa Richter sitting on a piece of rolled-up carpeting in the hallway by the elevator. waiting with some cartoonists to see the editor. That tells you about all you need to know about the attitude of most magazines toward the cartoonist. Here was one of the most distinguished American cartoonists waiting out in the hallway like a delivery boy. The cartoonist in the past accepted this kind of treatment and for many magazines the cartoon is essentially a space filler. Most cartoonists still present their work very defensively. The MCG is attempting to help them develop a better image, not in the eyes of the publishers, but in *their own.* After all, anytime a magazine makes a survey, they discover that the most looked-at and remembered feature is the cartoon.

Q: Does The New Yorker buy all rights to cartoons?

A: Yes, but if the artist's material is reproduced in advertising, or in a collection of his own, he doesn't have to share the revenue with The New Yorker—he receives all the profits from it. The magazine has a fulltime reprint department and all the revenue from this goes to the artist.

Incidentally, the Guild persuaded 'Playboy' to set up a reprint department also. We provided them with a reasonable reprint rate sheet and now any moneys collected go to the cartoonist.

EDITOR'S NOTE: Incidentally, any professional cartoonist who is interested in learning the requirements for membership in The Magazine Cartoonists Guild, should write to Ron Wolin, the Executive Director of the Guild, at 202 West 78th Street, New York, N.Y. 10024. He will be glad to send information about the several categories of membership, membership fees, etc. ●

SPECIAL SPORTS ISSUE
of the
National Cartoonists Society
Magazine 'The Cartoonist'
A Collector's Item

Original bronze and black cover was designed especially for this edition by famous MAD Magazine cartoonist, Al Jaffee. Chock-full of humorous cartoons and articles by many of the world's greatest cartoonists. Page after page of photographs of cartoonists, entertainers, famous athletes, and sports personalities taken at the past six Cartoonists' Sports Night Dinners are included.

'The Cartoonist' is available in limited numbers for only $ 3.00 per copy (This includes postage and handling...Price and Inventory on this collector's item are subject to change without notice). When ordering, please send check or money order payable to the National Cartoonists Society and send it to Marge Devine, Scribe, Natl. Cartoonists Society, 9 Ebony Court, Brooklyn, New York 11229.

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